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ABSTRACT

Intended to show that English teachers' activities outside the classroom enhance their regular classroom work and permit them to teach new, larger audiences, the articles in this journal issue emphasize how English teachers can reevaluate their skills and express those skills in a language that businesses understand. Some of the articles explain business itself; some describe the mechanics of consulting, freelance writing, or speaking for pay; and some, through anecdote and narrative, tell of the psychological changes that accompany the exercise of new talents. Others are humorous or poetic views of the situation. Two further themes pervade the articles. First, that changes come gradually and require considerable soul searching and preparation, especially since personal histories that end with a new job or an increased income usually begin with extra work or no pay at all. Second, that attitude is everything. Among some of the specific topics discussed are job resource files, what employers in business look for in a resume, magazine writing, and homebound instruction. (HOD)

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CALL FOR MANUSCRIPTS

You are invited to submit an article, an idea, a review of materials, or a program description on any aspect of the topics described below. Whatever you write, include as much specific, practical, useful detail as possible — in only a paragraph or in no more than eight double-spaced pages.

Fall 1982 issue: DRAMA IN THE CLASSROOM: WHAT NOW? (Deadline 8/31/82)

During the ten years following the Dartmouth Conference the importance of dramatic activities as part of the regular English class received wide recognition. What has happened to the units, workshops, and curricula which integrated drama with writing, reading, and linguistic study? What sort of drama is still being taught? How is it taught? What are its effects? What colleges still give it a place in workshops and methods courses? What are some of the activities which are in use today? What are some activities which could be used in the current, more restricted climate? What conditions are necessary for a successful drama program? How does theater work connect with the English class?

Spring 1983 issue: WRITING FOR REAL AUDIENCES (Deadline 1/1/83)

The purpose of writing in the "real" world is to communicate with real readers. Do you know of a writing program, project, or assignment through which students create writing that is actually read by someone? What are some real audiences that students might reach? What problems arise? What are the benefits? What specific assignments lead up to such writing? How does one organize a student newspaper or literary magazine? What are some means of publishing student writing? Does finding real audiences require special funding? How much? Where do the funds come from?

Fall 1983 Issue: A SENSE OF PLACE (Deadline 8/1/83)

Every community has special, particular local issues, history, geography, points and places of interest or significance. In what ways do these purely local things offer opportunities for the English class? Tell about any programs or activities which have involved English students in the life and history of their community. How does one set up the programs? What are some of the pitfalls? What are the benefits — in language learning and in less tangible forms? How might someone in another community adapt your local program to his or her different situation? Who in the community might be approached to serve as a local resource? A noted example of such a local program is the *Foxfire* series. Are there others? What are they?

Spring 1984 issue: BUT DOES IT *REALLY* WORK?/ RESEARCH AND CLASSROOM PRACTICE (Deadline 1/1/84)

This issue is directed to a very specific subject. Select one classroom practice or program which research either supports or negates. Describe the practice and show clearly what research has to say about it. If we were to shape our classes to conform to solid English educational research, what practices would remain and be strengthened? What would be eliminated or greatly changed?

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CONNECTICUT ENGLISH JOURNAL

The Journal of the Connecticut Council of Teachers of English

Editor: Diane P. Shugert

Paperback Review Editor: Donald R. Gallo

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MONEY, MONEY MONEY

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PREFACE

English teachers' salaries have gone down as prices have gone up. Shrinking enrollments and budgets have led to teacher layoffs and have consigned many teachers to one year contracts. Public criticism, censorship, and calls for teacher competency tests have become a miasma which teachers must breathe each day. Innovative reading and writing programs have been cut because they require a few extra dollars. Simultaneously, businesses and the media cry out for skilled readers and writers to carry on the work of the world. The Spring 1982 issue of *CEJ* presents some ways that English language arts teachers can breathe more freely.

Judging by the articles in *Money, Money, Money* no one need fear that searching for money has caused English teachers to lose their enthusiasm or compromise their ethics. Whether they teach, earn extra money, or move to other fields, they still love teaching. Indeed, the articles show that teachers' other activities enhance their regular classroom work and permit them to teach new, larger audiences.

As these current and former English teachers share their strategies, they exhibit the generosity characteristic of the best in our profession. Many of the contributors to this issue of *CEJ* have provided amazingly specific analyses of what they do and how they do it. Master teachers still, they have given us their trade secrets. Their example shows that we have expertise useful in the world. Whether or not we want to use our experience in that way, knowing that we *can* do so is exhilarating.

What help can we get from these articles? Some emphasize how to reevaluate our skills and to express them in a language that businesses understand. Some explain business itself. Some describe the mechanics of consulting, freelance writing, or speaking for pay. Some, through anecdote and narrative, tell of psychological changes which accompany the exercise of new talents. Some are humorous or poetic views of our situation. Altogether, they show a marvellous inventiveness and strength of the imagination — to blossom, to bear fruit, to realize one's gifts.

Two further themes pervade these articles. First, changes come gradually and require considerable soul searching and preparation. Personal histories that end with a new job or an increased income usually begin with extra work for no pay at all. Often the beginning is in volunteer work for professional organizations like CCTE and NCTE. Second, attitude is everything. The good teacher's eagerness to learn new things, to do the best job, is just as valuable in changing jobs, consulting, or persisting as a freelance writer.

Many people who have just that eager attitude have contributed to this issue of *CEJ*. I gratefully thank Don Gallo, former *CEJ* Editor, for his advice and for his meticulous work as continuing editor of the "Paperback Reviews"; Mrs. Barbara Dowjat for typing the "Paperback Reviews"; Mrs. Louise Smith for typing the articles; Paul Cervoni and the CCTE Executive Board for their encouragement; and especially Alexander Taylor and Judy Doyle of the Curbstone Press for assistance beyond price.

Diane P. Stuart

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From Dutch Verbs to Business Consulting: The Short and Winding Road

Stephen T. Moskey

I hold a Ph.D. in theoretical linguistics; I've taught Dutch, freshman English, and technical writing; I've published scholarly articles on Dutch verbs, linguistics, semantics, and language teaching; I worked for nearly two years as a translator; I worked for several years in non-profit scholarly publishing as an editor and manager; and I am the writing consultant for the largest diversified financial corporation in the U.S. Obviously, my academic background and teaching experience have relevance to the world of work.

Rather than bore you with a chronological account of how I got from A to B in three years and three or four jobs, I'll discuss how the main components of my education and experience--theoretical linguistics, teaching, translation and editing, and publishing--relate to coporate education in general and my job at Aetna Life & Casualty in particular.

THEORETICAL LINGUISTICS

Linguistics is defined in many places as the scientific study of language. But I like to think of linguistics as a field which trains one to look at language in a coherent and consistent way. Linguistics helps one to see the relationship between language as a formal system and language as a social artifact. Teaching English is a constant interplay between concerns for language as a system and language as a medium of communication. English education (i.e. teacher training), though, rarely stresses or articulates that interplay in any coherent fashion. (I'm thinking here especially of standard M.A. or Ph.D. programs in English which usually do not include a methods course.)

Two aspects of my training in linguistics are invaluable in my work as a full-time writing consultant: (1) the ability to write precise statements of the linguistic or stylistic relations which exist among the elements of a given structure of language (word, phrase, clause, sentence, text), and (2) the ability to analyze a given piece of language consistently and completely.

Much of what I do at Aetna involves preparation of teaching and learning materials for remedial and refresher language skills courses. I believe that my success in this

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Stephen T. Moskey is Writing Consultant for the Aetna Institute for Corporate Education in Hartford, Connecticut.

rests in no small part on my understanding of the linguistic structure of English and on being able to translate that understanding into linguistically--and pedagogically--sound classroom activities and learning activities. Such basic concepts of linguistics as "paradigm," "contrast," "variation," and "endocentric/exocentric" find currency again and again in the work I do (though they are never articulated as such in the finished product).

I don't want to seem to imply that linguistics is the only possible training for this kind of work. But it is perhaps the training that comes closest to what is required. English education in the U.S. all too often stresses literature at the expense of language and its structure. (By the way, let me put your fears to rest; I am NOT a transformationalist.)

TEACHING

Although my teaching experience was not extensive (four semesters, part time), it was enough to qualify me for the job at Aetna. More relevant, though, was my experience in course design and materials preparation as a teacher and as an editor (see the next section). Corporate training demands the ability to stand up in front of a group and, without notes or outlines, lead adults through learning activities for hours at a time. Unfortunately, a teacher's experience in a traditional classroom is poor preparation for the corporate classroom. None of my colleagues at Aetna, for example, have degrees in education, nor have they ever taught in a traditional classroom. In effect, academicians have to un-learn the teaching techniques passed down to them by previous generations of teachers: lecture, reading assignments, term papers, debate for the sake of debate. These have to be traded in for adult learning styles: facilitator rules, drawing on experience for background, case studies, and small group discussion of practical issues. If you're going to light out for the world of corporate education, be ready for this reality.

TRANSLATION AND EDITING

My experience as a translator and as an editor was perhaps one of the most valuable parts of my background in qualifying for the job as Aetna's writing consultant. To put it bluntly: I had demonstrated that I could earn my keep as a professional writer. All too often, English teachers have never written professionally. As a professional writer-for-pay, you have to meet the needs and whims of your clients. You are forced to write every day about things you don't like, don't understand, and don't have any professional interest in. Doing this is excellent preparation for business consulting, where you have to deal with

all types of writing, writing problems, subjects, and styles--and do so as if you enjoy it all (which I do, by the way!).

As an editor of educational materials (foreign language textbooks and scholarly monographs), I developed what some have called a flair for designing printed materials to meet special demands. At Aetna I have total responsibility for the courses assigned to my unit: initial conceptualization development and writing, graphic design and layout, and printing specifications.

In short, having worked as a professional writer is more important than a degree in English.

PUBLISHING

During the two years immediately prior to my appointment at Aetna, I was the associate director of a medium-sized university press. As such, I was responsible for all business operations of the press: printing and production, sales and marketing, personnel, and business administration (e.g. accounts receivable, inventory control). I had no background in business (not even an economics course, I'm ashamed to say). But I had begun my publishing career as an edirorial assistant and had worked my way up through editorial and marketing positions. I was fairly successful: within two years, I had completely computerized all business functions of the press, had doubled staff, and had increased sales by 300%.

The result of this experience was a good understanding of the realities of the business word: personnel problems, budget cuts, schedules, and the all powerful bottom line. This experience was, for me, the vital link between academe and a career as a business consultant.

HOW TO BREAK INTO BUSINESS CONSULTING

Jobs such as the one I have at Aetna are rare. Writing consultants in large corporations are usually hired to work in manual writing units or to give the same workshops over and over. Very few corporations are interested in a long-term, in-house commitment to basic English courses and the heavy curriculum development efforts which they require. But it is also difficult to break into even the most standard form of writing consulting, the one or two day workshop. Why? Because of inadequate understanding of business and no experience as a professional writer. And because of the wrong kind of teaching skills. There, I've said it again.

But there are things you can do to help yourself along on the road to business consulting, for example:

- Volunteer to write professionally for a community organization. They can use the help and you'll get the valuable experience you need.

- Look for summer jobs as writers, editors, copy editors, or proofreaders. You'll find that your writing skills will be quickly in demand, even if you start out as "only" a copy editor or proofreader. Any kind of professional writing-for-pay looks good on a resume because it says that you're good enough that someone will pay for your services.

- Get a summer job in some kind of business environment--marketing, sales, bookkeeping--that will enhance your credibility with a potential client.

Unfortunately, there is no clearcut road from A to B. In my own case, the short and winding road was a matter of being in the right place at the right time, and having education and job experience varied enough to meet the demands of business consulting. You can't rest on the laurels of an M.A. in English and expect business to hire you. You have to capitalize on all your experience and get the experience you don't have. Learn to "package" and market yourself to the corporate client and you'll shorten the mileage on your own short and winding road.

The king is in the counting house,
Counting out his money.
The queen is in the parlor,
Eating bread and honey.

The prince is in the garden,
Playing with a bunny.
His teacher's been laid off today,
And that ain't funny!

Court J. Ester

The Professional Road to Additional Income

Donald R. Gallo

I no longer struggle to make ends meet. Although I do not live in a rambling ranchhouse in the suburbs or belong to a country club, my condominium is relatively spacious and comfortable and I do play indoor tennis in the winter. I drive a Saab; Navajo rugs hang upon my walls; I eat very well at home and dine out occasionally; I have owned property in a ski area in Colorado. Were it not for exorbitant income taxes and outrageous alimony payments, I would be a fairly rich man, even though I am an educator.

It's not that the salaries of professors at state colleges are so high. Like most teachers, my basic salary alone would not be sufficient to afford me the kinds of luxuries I presently enjoy. My life-style exists only because I have supplemental income from two sources: consulting and publishing. Both of these activities can bring a teacher additional income which can range from a few extra dollars to several thousand per year while enabling the individual to engage in activities which are consistent with and even beneficial to his or her professional life. Perhaps my experiences, along with those of my friends and acquaintances, can provide you with insights into how you can break into those two markets.

But before you start counting your unearned money, be aware of one thing: like most honest money, it doesn't come easily or quickly. This semester marks my twentieth year as an educator, and I made little more than a few dollars extra (tutoring) during each of the first ten years of my career. Since the early '70's, my additional income has climbed slowly, though steadily. The results have been due to a number of factors, chief among which are developing the proper credentials and making the right

---

Don Gallo is Professor of English at Central Connecticut State College and a former editor of the Connecticut English Journal. He has spoken at conferences and conducted workshops in reading, writing, and adolescent literature in over half the states in the country. In addition to having published numerous articles and book reviews in English, reading, and library journals, he is co-author of grades seven and eight texts and workbooks in the BOOKMARK Reading Program published by Harcourt Brace Jovanovich, and co-editor of NOVEL IDEAS Literature/Reading Learning Packets published by Sundance.

contacts, factors which often go hand in hand.

CONSULTING

Although consulting is usually reserved for the most well-known authorities in any field, less well-known practitioners can also get into the business, though usually in smaller ways. There are two common ways of entering the consulting business: joining a consulting firm or going into business for yourself.

THE CONSULTING FIRM

To become part of an already established consulting firm, you either have to know someone who is an influential member of that firm, or you can "sell" yourself to that firm. Several years ago, I was fortunate to have a colleague at the University of Colorado who was a friend of the president and founder of what was then a fledgling consulting business. After being introduced to that gentleman, and following his advice, I organized a day-long presentation on teaching reading skills in content areas, prepared a packet of materials and hand-outs, had several slides and transparencies made, and assisted in the preparation of a brochure. The company did the rest: they printed the brochure, duplicated the materials, and advertised my workshop. At first there was little response. During the first three years with Educational Consulting Associates, I think I was invited to run my workshop for a total of five school districts, bringing me no more than two or three hundred extra dollars each year. But, as the firm grew in reputation and as the national interest in reading in the content areas increased, the succeeding years saw a tremendous growth in demand for my kinds of services. Until budgets became terribly tight and the bottom dropped out of the consulting market a couple of years ago, I was on an airplane two or three days each month, conducting workshops and seminars in big city hotel ballrooms and small town high school classrooms all over the country, from Chaska, Minnesota, to Richardson, Texas, and from New York City to Seattle, Washington, with a couple of side trips to Canada.

It was an exciting life--teaching all week and then jetting off to Chicago or Tampa or Toronto for a day or two. Even though travel was sometimes very tiring, especially when (during school vacations) I did three or four day-long workshops in a row, the money was quite good. And working with 20, or 30, or 130 teachers all over the country was great for my ego. There were also the side benefits of meeting new teachers with new ideas,

exploring new cities--when there was enough time either before or after a workshop--and enjoying new restaurants on an expense account, even though the best was occasionally the standard fare at a Holiday Inn. Even considering the frequent delays at O'Hare airport--including one eight-hour delay which subsequently got me to Minneapolis at 3 a.m., the luggage containing almost all my workshop materials lost between Salt Lake City and Denver (which fortunately arrived fifteen minutes before the start of the workshop on the following morning), the roaches which shared one seedy Long Island City motel room with me, and the 30° below zero temperatures I endured on February in Winnipeg, Canada, I enjoyed numerous rewarding and memorable experiences in addition to the income I garnered as a speaker, consultant, and workshop leader.

Unlike me, most people usually get hooked up with a consulting firm by writing to them. You should include a description of your qualifications and an outline of the kind of workshop you want to do. Usually, a representative of that company will want to be invited to observe you conducting a workshop or giving a speech somewhere on your own. Thus, you can't just think up a show you'd like to do and hope to sell it cold. You usually have to perform somewhere and invite the right people to see you. If they like you, if they feel there is a demand for your workshop, and if their list of offerings does not include yours, they might add your program to their list of offerings.

Consulting firms offer several advantages: they already have contacts in large school districts or will arrange to run your workshop at a hotel conference center in or near large metropolitan areas (e.g. Philadelphia, Detroit, Milwaukee, Cleveland, St. Louis) where teachers are likely to attend. They usually handle all arrangements with the school or hotel: meeting room arrangements audio-visual equipment, and luncheon, plus sleeping accommodations when necessary. They also will advertise your workshop topic and will duplicate your workshop materials for distribution to participants. (You usually make your own transportation arrangements, and you may have to handle the registration procedures at the start of the workshop.)

The main drawbacks for such an organization are that they usually determine where and when your workshop will be run, sometimes causing conflicts with your regular teaching schedule. Like any large organization, they sometimes totally mess up the arrangements (I was once sent to the wrong hotel; another time, I was sent the wrong packet of materials). Also, in these days of increased air fares, you probably won't get to go very far from home, so some of the adventure has gone out of the business.

ON YOUR OWN

Some people prefer to work independently by accepting speaking engagements or by putting together their own consulting group. One friend of mine simply had business cards printed and spent some time contacting businesses and schools to "sell" them on the services he could provide. Another friend of mine designed a brochure which he had printed and sent to schools, organizations, and businesses to inform them that he was available. Another acquaintance of mine recently joined with two other Ph.D.'s to form Language Arts Associates in the Bloomington, Indiana, area, offering consulting assistance in curriculum development, teaching reading and writing skills, and grantsmanship. All of these efforts require specific statements of what services you can offer, and what your qualifications are for those services. An initial investment in a brochure and some business cards also seems necessary. And you must determine where and how to make contacts with schools and businesses that might utilize your services. That's the hardest part.

If you wish to contact school systems, your state education department can provide names and addresses. You might also consider buying advertising space in a publication of one of the state's educational organizations. Business addresses can be obtained from the telephone book or, better yet, from various directories of businesses which any good city library should have. Door to door visits are also helpful if you have time. As I will explain later in more detail, personal contacts you make with the right people will be most valuable.

FINDING THE TIME

If you teach in a college or university where your classes don't meet every day, or if you teach only part-time, you have more flexibility than if you are a classroom teacher who must be in your room every day, five days a week. As a college professor last spring, for example, I taught no scheduled classes on Wednesdays, so those days were available for the occasional invitation I received to speak somewhere. The K-12 classroom teachers I know who have active speaking and consulting lives take time in several ways: they sometimes use their two or three allotted days of paid professional leave or educational leave each year, or they arrange to speak during their school vacations (which is tricky but possible since not all school systems take vacations at the same time). In some cases, they take a day off without pay. Although they might thus be losing $55, $70, or even $100 a day of their regular salary, the $150 or $200 they can make consulting more than compensates for it, plus it allows them

a change from their regular teaching routine. In some school systems, you need only pay for a substitute for the day you are out, at a rate often considerably less than the loss of your normal full-day's pay. Weekends and certain holidays, of course, offer no conflicts with your normal teaching assignment, but few workshops are scheduled for those times.

WHAT TO CHARGE

How much you get paid for a workshop depends, of course, on several factors: how long it is, how many people attend, how much money the school system has to spend, how much in demand your topic is, and how well-known you are.

If you are just starting out, never having made a major presentation before, you might begin with a one-hour presentation to perhaps twenty teachers at a conference or at one school's inservice day, for which you will likely be paid $25, a figure which may hardly cover your transportation costs. Someone with experience and a wide reputation might be able to command $100 for that same size group and length of time. If you are asked to be a main speaker before a group of principals or master teachers from different schools in a large district, perhaps as an after-dinner speaker, the average educator might possibly ask for $100, plus expenses if the meeting place is not in your immediate geographical area. A better-known speaker with a national reputation might ask for as much as $300 to $500, plus expenses, including lodging and meals if he or she must travel a great distance. Media stars--politicians, famous authors, TV journalists, etc.--often demand between $1,500 and $10,000 for such a presentation.

Deciding how much to charge for half-day and full-day workshops is a slightly different matter, though that also depends on the size of the group, the topic, the amount of preparation time required, and the influence of the group. (There is a feeling that you can charge more if the participants are going to be teaching other teachers throughout a district than if you work only with classroom teachers in one school. You might also charge less per session if there is the promise of doing several additional workshops with the same group or school system, as opposed to a one-shot deal.)

A fee of $20 to $25 an hour seems reasonable if you haven't done anything like this before; rates can increase with your experience and reputation. Many educational agencies pay a set rate of $125 to $150 a day (though some

still provide only $100, which was the going rate ten years ago). If you have a national reputation--if your name is on several textbooks and frequently appears in the educational journals and a lot of people know who you are--you can earn between $250 and $400 a day for your expertise.

How much you earn also depends on whom you are doing the work for and on your field of expertise. If you work with state or federal government agencies, you probably won't get paid as much as an average-size school district will pay you. You will probably also get paid better if you are hired by a school which is used to hiring outside authorities, knows what they want you to do, and has respect for your expertise than by a school which almost never hires outside people, has little idea what they really want you to do ("Can you give us an hour's talk about grammar?"), and has no idea who you are, except that somebody gave them your name. (Last spring I was invited to make a two-hour presentation on writing to about fifty teachers in a school system that was over an hour's drive from my home. They offered me $25. Need I say that I did not accept?)

After you have made several successful speeches, conducted a number of workshops, and established some kind of reputation for yourself, it is not unreasonable for you to charge $40 to $50 or more for your services. As a comparison, think of what you have to pay a plumber or an electrician for an hour of his services. Even mediocre lawyers in this part of the state get $45 to $50 for an hour of their time. (I've even paid up to $85 an hour for a reputable Hartford lawyer within the past year.) And they all deal one on one. We who work with teachers or kids all work with groups of from fifteen to two-hundred, thus reducing the price to almost petty amounts on a per person basis.

If you consult in or for business, the fees are even more lucrative. The lesson was brought home clearly to me several years ago when I was asked by a superintendent in a school district outside Minneapolis to conduct an all-day workship (actually two half-day sessions) on reading skills. One other consultant and I would each meet with half the district's teachers for half a day, swapping groups at noon, each working with about 200 people at one time. Because I wasn't anxious to travel that far or add an extra activity to my busy schedule at that time, I said I would do it only if they paid me $200 plus expenses. (Up to that point in my career, I had never received more than $150 for a day's workshop, so I thought I was asking for a lot.) The superintendent consented

without hesitation. After the workshop, as the superintendent was driving me to the airport, he expressed his pleasure at the success of the day. He not only said he liked and appreciated my presentation, but he also added: "You could have charged more for what you did." There I was, feeling almost guilty that I was charging more for my services than I ever had before, and this man was telling me I was undercharging. Then I found out why he felt that way: the district had paid $350 for the other consultant. Why? The other consultant was from the business world, not from education. I was as much an expert in my field as he was; I worked with the same teachers he did that day; the evaluations I received from those teachers were, on the average, as good as his were. Yet he was able to ask for and receive over fifty percent more money for his services than I was! I've never again felt guilty about the amount of money I charge for my expertise. Compared to the worlds of business, industry, medicine, law, or just about any other profession in America, if a school today pays $50 an hour for a good consultant or a good workshop leader, they're getting a bargain.

That also means, of course, that if you can sell your services to a business--say, to help their executives clean up their business prose or improve the quality of their reports--you can charge considerably more than you would for doing the same thing for a local school system. A friend of mine quit full-time teaching two years ago and, while teaching part-time, has been selling his expertise to businesses as a consultant in "instructional design." I'm not sure exactly what he does, but this past fall he spent six weeks working with a firm in Texas, charging them $600 a day for his services . . . and they felt they were paying a fair price.

You've probably already multiplied $600 a day x 6 weeks x 5 days a week to discover that my friend's income for only a month and a half of work equals or exceeds what most classroom teachers or assistant college professors make in an entire year. Keep in mind, however, that most consultants in that position do not have steady work, have no security in their jobs, receive no company benefits such as sick days, health insurance, pension plans, or paid holidays, and are away from their homes and families for considerable periods of time. But still . . ., you say. Yes, it's fantastic money. Remember though, that very few consultants make that much at one time on a regular basis. If you teach full-time and get paid for several speaking engagements and workshops throughout the year, you might pull in an additional $2,000 in a good year. When the economy is poor and school budgets are tighter than ever,

as they have been during the past year or two, you are likely to make less than half that amount.

This might be a good place to interject the easily forgettable but unavoidable fact that the Federal Government will expect you to pay taxes on your additional income. That extra $200 or $1500 or whatever you thought you had earned during the year is really considerably less, depending on your tax bracket, by the time April 15 arrives. And, if you receive more than $500 a year from consulting or writing (or from any other source from which taxes are not withheld by an employer) or you owe more than $200 in taxes when you file your yearly income tax forms, the IRS requires you to file estimated income tax forms and to pay estimated taxes owed, quarterly. Nevertheless, even with Uncle Sam's cut, any additional money you make beyond your teaching job is always welcome, whether it's barely enough to buy you and your family a dinner at a decent restaurant or large enough to enable you to put a down payment on an in-ground swimming pool.

GETTING STARTED

Although just about any competent individual can get started as a consultant or a workshop speaker (and I even know some incompetent people who have done so), it's easier to get into the business if you have demonstrated some proficiency, if you have a "track record," if people have heard about you.

One way to gain experience and to become known is to be active in professional organizations such as the Connecticut Council of Teachers of English, the New England Reading Association, the National Council of Teachers of English. Becoming active usually begins by being a member, reading the journals and other publications of those organizations, and attending conferences. Then you might volunteer to work on a committee at the local or state level, getting to know people that way. Volunteer to sign up new members or to help with the program for the next conference. If you write well, offer to write book reviews for the state journal. Write an article for the journal or newsletter. Suggest a couple of people, including yourself, for a presentation at the next local or state conference. If you have something to present beyond the state level, you can write a formal proposal (usually with several other teachers) to the New England Association of Teachers of English, to the National Council of Teachers of English, or the International Reading Association, outlining your ideas for a convention program session.

Giving one speech at one conference will not bring you

fame and fortune; several speeches at several conferences won't do that either. (In fact, conference participants usually do not get paid for their services.) But those activities do give you exposure and will add to your credentials. They also provide you with opportunities to meet other people and for them to meet you. The value of such "contacts" within the profession is unmeasurable but invaluable. It's easier, for example, to get invited to be on a conference program if a member of the program committee knows who you are and knows what your areas of expertise are. Similarly, it's easier to get your writing published if the editor has met you, has read your work in other publications, or has heard you speak. The pay-offs often come far down the line; the work you do now for free may pay off (literally) months or years later. By way of illustration, as a result of a speech I made at a state reading conference, I was invited to conduct a workshop in a high school because the language arts/reading coordinator was in the audience at that conference and felt that what I said there was what she'd like all her teachers to hear. Although I received no pay for the conference presentation, I received subsequent income from the workshop which followed several months later.

KNOWING THE RIGHT PEOPLE

Although it's mercenary as well as difficult (if not immoral) to plan a campaign to cultivate the right kinds of friends, it does help to know the right people, directly as well as indirectly, if you hope to earn additional income. The right contacts can be made in several ways, most of them without your making a concerted effort to impress anyone or abandoning your old friends along the way.

Going to the right schools is helpful for starters. For most people reading this article now, it is too late to choose a college from which to earn your initial degree. But you can still choose "right" places and "right" people for graduate courses and special seminars. If, for instance, you study with--i.e. take several courses from or are an advisee of--an individual who is well-known and respected in the profession, you are more likely going to develop more contacts and become better known yourself (providing, of course, that you have the necessary talent) than if you simply take college and graduate courses from just anybody at an institution that's handy.

In addition to exposing you to other "right" people through the experiences and knowledge they impart in their courses and informal discussions with you, those "right" people may also serve as mentors. They may suggest your names to people they know who are looking for

good people to serve on conference programs, to review books, to consult with local schools, to write articles, or to prepare teaching materials for publication. My first published article, as a matter of fact, was printed because of the direction and encouragement I received from my doctoral advisor. That same advisor, several years later, invited me and a small group of other educators to become co-authors of parts of a textbook series she was heading--a project which, after eight years of frustrating work, has produced a considerable royalty income for all of us. She had become involved in writing textbooks as a result of her graduate school advisor's recommendations. I, in turn, have recommended several graduate students as writers of articles and teaching materials and hope that they will eventually pass on their successful contacts to their students.

Recently, a teacher's resume came across my desk; expecting to complete her doctoral work soon, the individual was seeking a college teaching position for next fall. She is well-qualified and has had a large number of experiences conducting workshops in teaching writing. It was obvious from her resume that many of those experiences were the direct result of her work with one of the country's best known writing experts at the University of New Hampshire. No doubt she had the ability to do those workshops on her own; but her association with such an authority, and the contacts which that writing laboratory's reputation provided, assures her a certain amount of credence and respect. She, in turn, will provide those same kinds of things for her future students.

Getting educated is more than a matter of taking courses. Like dressing well, you don't buy your clothes in K-Mart if you expect to make a good impression. Find out where the good teachers are in your area. Take a course from them. Spend a summer studying in a special institute with famous teachers who can provide you with advice and guidance as well as with book knowledge and inspiration. You may not be able to judge the value of your experiences in dollars, but I have no doubt that future payoffs will, at least in part, be financial.

PUBLISHING

As English teachers, many of us are frustrated writers. Having enjoyed good literature for most of our life, and having perhaps taken a course or two in creative writing, some of us long to write what has for sd long been called "The Great American Novel." Others of us write numerous poems which we stash in a folder or use to start an occasional fire in an energy-wasting but physically and

psychologically comforting fireplace, dreaming that one day we might write enough good poems for a collection that will garner rave reviews in the Sunday New York Times. Our hungry dreams of success are fed by reports of how many thousands of dollars--hundreds of thousands --were paid to Harold Robbins for the paperback rights to his latest sordid novel, or to Mario Puzzo for the movie script of Godfather II, or to Judith Krantz for the film rights to Scruples. If they are able to do it, why can't I?

THE POSSIBILITIES OF SUCCESS

One of the problems of our society is that we worship success and bestow incredible glory upon those at the top. Furthermore, we seem to have almost unlimited access to images of that success--on television, in the news magazines, in personality-oriented weeklies such as People and Us. As a result, we know more about end results than we do about the means to those results. And we know more about the kinds of success that only a minute fraction of us will ever attain than we know about the limited--and more realistic--successes of the average person, or even of the average person near the top. It's titillating to read in People that Judy Blume received $350,000 for the paperback rights to Wifey, or to learn that Paul Zindel received $175,000 from Bantam for the rights to Pardon Me, You're Stepping on My Eyeball. But can anyone recall how much those authors made on their first novels, or their second or third? (Judy Blume, for example, received only a $350 advance against royalties for her first children's book, The One in the Middle Is the Green Kangaroo; the paperback rights to Zindel's The Pigman sold for only $9,000 in 1968.) And do you have any idea of how much the average novelist makes from a book?

A Columbia University study, reported last year in the Hartford Courant, showed that the average American author makes less than $5,000 a year from published writing. "If paid by the hour," the report explains, "the median rate for all authors would be $4.90." (By way of comparison, a minimally-educated file clerk working on a temporary basis in Hartford makes about $4.00 an hour, while an average factory worker in the New York metropolitan area makes over $7.00 an hour.)

Okay, so the average writer doesn't make a great amount of money. But some do! How do they do it?

We've all seen and heard of movie and television personalities whose first show made them a star. Similarly, we've all read about those best-selling "first" novels

which make their authors instant millionaires. Such occurences are rare and often the products of fairy-tales. Most "instant" media stars can tell you lengthy tales of their struggling, starving days while they polished their skills, accepted bit parts, "paid their dues," waiting for the break that would catapult them to the top. Likewise, almost every author whose "first" novel makes it to the best-seller list will confess to having written several previous novels plus innumerable short stories, poems, and articles for little or no pay, if they were published at all, while they, too, waited for their big break.

The truth is, none of those people waited for their big break. They worked towards it every day. Teachers wishing to make additional money as writers must do likewise.

Time

Even if you have a completed novel in your hand right now, and even if a publisher expresses an interest in it tomorrow morning, chances are that your editor will strongly suggest several sections that need to be rewritten, a task which may require months of additional work from you. Once the final rewrite is accepted, your publisher may take an additional year to get your book into print and out onto the streets. It may then take weeks before it catches on, if it catches on, and it might not catch anyone's eye unless your publisher pushes it--i.e. advertises it, gets it distributed properly, gets it reviewed in the right places. (Nearly 40,000 books get published in this country every year; how many of them do you hear about?) If your book does capture some attention and it does sell fairly well--let's say 10,000 hardcover copies, which is really quite a good showing in the hardcover market these days--you won't see the money from that for some time. Publishers pay royalties twice a year, some only once a year, months after the sales have taken place. (For example, I will receive a check from one of my publishers during the last week in April for books sold between July 1 and December 31, 1981.) Thus, if you start now and work diligently during all your spare time, you might complete a novel within a year; if you sell it to a publisher immediately upon completion, it will probably take another year before it appears in print; and it will probably take another year beyond that before you see a penny for your labors.

Income

What about advances? True, most reputable publishers will give you an advance against royalties, meaning

that whatever amount they give you is money in your pocket now but that amount will be deducted from your first royalty check (or checks) in the future.

How much of an advance can you expect? Hard to say. It depends on the book, the publisher, and the potential market. Again, you've heard about the huge advances some established writers get. Most writers are likely to get between $2,000 and $5,000, probably the lesser rather than the greater amount. Even a well-known, established young adult author like Norma Klein reportedly received only a $4,000 advance for It's OK If You Don't Love Me.

If you are really desperate to get into print and no reputable publishing house will accommodate you, there are several presses that will print your book, providing you pay them to do it. Of course there is then no advance, and there are usually limited or no marketing facilities except private mailings. Some small, independent presses--a growing number of them--offer better possibilities than those so-called "vanity presses," but big, well-known publishing houses still provide the best channels for fame and fortune.

Writing Full-Time

Whatever the amount of the advance is, it most likely won't be enough to allow you to quit your job and work full time as a writer. You must plan ahead--far ahead. While you await the publication of your first novel, you must be hard at work on your second. And while you await the publication of your second and long for the day when your first big royalty check arrives from the first book, you must be working on your third novel. In the meantime, the paperback rights to your first or second book might be sold for a decent sum and you can begin to feel a bit more comfortable financially. (Keep in mind, however, that you'll have to split the lump sum for paperback rights with your publisher.) If your first books are successful, your advances against royalties on your third book will probably increase, perhaps to as much as $20,000 or more. It won't be until that point--several years after your first novel has been accepted for publication--that you will be able to resign from whatever normal occupation now provides you with a steady and predictable income.

You will not be the only writer working two jobs. Most non-famous or semi-famous writers cannot afford to write full time. Several authors of adolescent books, for instance, have held normal jobs until income from

their books enabled them to give up their secure salaries and write full time. Robin Brancato (Winning and Blinded by the Light) and Paula Danziger (The Cat Ate My Gymsuit and Can You Sue Your Parents for Malpractice?) are two authors who taught English in New Jersey secondary schools until their third novels were in print and they were earning enough to support themselves through their writing alone. Robert Cormier, the most respected of contemporary authors of books for teenagers, was a newspaper reporter, editor, and columnist for the Fitchburg, Massachusetts, Sentinel for thirty years until, a little over two years ago, he was able to retire, secure in the income from his recent best-selling novels. (The paperback rights to After the First Death, according to Newsweek, were sold for $100,000.) Many writers never make enough from their books to allow them to give up a job with steady income. Obviously, that $5,000 average income for writers cited in the Columbia University study supports that conclusion.

There is one other common way by which you as a writer might be able to devote full time to writing without having to worry about a steady income: by being married to someone who makes a salary large enough to allow both of you--plus however many kids, dogs, cats, hamsters, and goldfish you have--to live in the kind of comfort you are willing to settle for. As a case in point, you may have noticed that many successful authors of young adult novels (as well as adult novels) are women. Although all of them certainly attained recognition on their own, many of them were able to begin full time writing careers because they had husbands whose jobs provided them with a basic income and security for several years until their books sold well. Jeannette Eyerly's husband, for example, was an editor of a midwestern city newspaper; Bette Greene's husband is a Boston-area radiologist; Judy Blume's first husband is an attorney in the New York City area.

If you live alone or, like almost everyone else, need your job to just barely survive, writing will have to be a spare-time thing for now. Instead of novels, shorter pieces--articles mostly--are more likely to produce the kind of income supplement you need in the short run. Additional income is likely to be meager at first and may not amount to much for some time. Accepting those limitations, how can you break into the world of publishing?

BREAKING INTO PRINT

It's easier to get published if you are not concerned about being paid for your work. Most educational publications--for example, this journal and others like it--do not pay for publishing your article, except to send you

two or more complimentary copies of the issue in which your article is printed. But almost all such publications are anxious to see your work. And, if you've not been published before, this is a good place to start. If you write well and have a worthwhile idea, teaching procedure, or report to share, and providing that you are addressing the proper audience (e.g. secondary level English teachers if you send something to The English Journal), you are quite likely to get it published.

College professors, usually because they are required to publish (or perish, as the saying goes), tend to dominate many national publications and sometimes the state ones. Classroom teachers, because they are less experienced in getting into print, tend to feel reluctant to send out their writing. But you should not be afraid to do so. The state educational journals, as well as the national English Journal, are especially anxious to receive articles from classroom teachers. As a matter of record, The English Journal, under the editorship of Ken Donelson and Alleen Nilsen, for the past two years has been emphasizing articles written by previously unpublished classroom teachers.

Before you just write something and send it off, however, you ought to check first to see what kinds of articles are being published by various journals and find if upcoming issues will focus on specific themes--e.g. teaching poetry, motivating writing, dealing with censorship. If you can't locate information in a recent journal issue about themes of future issues, a letter to the editor of that publication will tell you what you need to know. In some instances, you might wish to write an article to fit the theme of a future issue of a specific publication; in other instances, you might write an article on whatever topic interests you and then search for a publication where that fits in. (This article was written specifically and exclusively for this issue of CEJ.) For journals which do not have themed issues, simply mailing your manuscript to the editor will be sufficient.

Obviously, the journals within your own state are the most convenient places to start. And because the Connecticut English Journal has enjoyed a nation-wide reputation, your article is more likely to receive a wider reading than if you publish in the journal of some other states, say the Delaware English Journal. Among the most widely-respected state English journals, in addition to Connecticut's, are Arizona English Bulletin, California English, Florida English Journal, Illinois English Bulletin, Kentucky English Bulletin, The English

Record (New York State), North Carolina English Teacher, Focus (Southeastern Ohio), Oregon English, Virginia English, Virginia English Bulletin, and Wisconsin English Journal. (I don't intend to slight any of the other state journals; I've noted only those with which I am most familiar, including those which the National Council of Teachers of English lists for sale among their offerings.) For addresses of these and other state publications, write to Leona Blum at NCTE headquarters for a copy of the "Affiliate Publications Directory."

WRITING FOR PAY

How do you go about getting articles, stories, and poems into publications which will pay? It isn't easy. In fact, the statistics are rather grim. And, the more reputable the publication and the more money they pay, the less your chances of getting your writing onto their pages. In addition, the articles you read in many of your favorite magazines were solicited by those publications. Many novels, much non-fiction, most textbooks, and even poems get into print the same way. Your chances of publishing an unsolicited manuscript of any kind are extremely small. A report in The New York Times Book Review (March 1, 1981) indicated that approximately 30,000 unsolicited novels are sent to publishing houses each year; Knopf publishers alone receives about 250 novel-length manuscripts each week (and most publishing houses don't even read unsolicited manuscripts). Nearly ten times that many short stories are sent to magazines across the country (even though the short story has not been a very popular form to publish in recent years). The New Yorker magazine reports that it receives over 1,000 stories a month and at least 25,000 poems each year! A 1981 survey by Writer's Digest indicates that Redbook and Family Circle each receive 40,000 manuscripts each year. The Times Book Review concludes that your odds against publishing a novel are approximately 14,999 to 1; for publishing a short story, 510 to 1. Articles of general interest but with a special outlook or a fresh approach seem to have a greater chance of being published; the data printed below give some indication of your chances for success.

YOUR BEST ALTERNATIVES

On the basis of a recent survey, Writer's Digest, in January of this year, published a list of 100 publications that offer the best opportunities for getting published and being paid well for it. Their rankings were based on a system of points awarded to each publication for several qualities, including the number of unsolicited manuscripts purchased, the percentage of manuscripts purchased, the

amount paid per word, the treatment of writers, and opportunities for new writers. Seventeen led their list, followed by Prime Time, TV Guide, Travel & Leisure, and Working Woman. (All of them pay a minimum of between 30¢ and 50¢ per word up to as much as $1.50 per word.) It should be noted that while Seventeen buys 600 manuscripts annually--a lot in comparison with most magazines--that figure is only 4% of the 15,000 manuscripts it receives. (Reader's Digest, sixth on the list, reports similar figures: 600 manuscripts purchased out of 15,000 received annually.) Your chances of being published are considerably greater in several other magazines, providing you write about the right kinds of subjects: Science 81, for instance, buys 80% of the manuscripts it receives, House and Gardens 57%, Arizona Highways 56%, with several buying about half of the submissions they receive: Farm Journal, Inc., Prime Time, and Scientific American. You will be wise to examine the entire list in Writer's Digest to see which magazines might best fit your writing interests, style, and personal preferences.

WHAT TO WRITE

As the titles of those last magazines indicate, your best chances of success seem to be with specialized materials, as opposed to stories and articles that appear in the more common publications. Which leads to an important point: one of the things you will have to decide early in your efforts to publish is whether you want to write quality pieces for something as literary as The Atlantic (which buys only 1.3% of the 24,000 manuscripts it receives annually) or whether you will settle for less erudite stuff. Only a minute number of very select writers ever get published in the sophisticated literary magazines; most freelance writers wisely settle for the more popular, more numerous, more responsive magazines which reflect the tastes of more ordinary Americans, or they write for specialized markets where their expertise is recognized. In a way it's like trying to decide if you want to spend your life cooking a lot of spaghetti sauce, some unusual meatloaves, several batches of chocolate-chip cookies, and an occasional pecan pie or if you'd prefer to stake your reputation on just a couple of soufflés.

POSSIBLE INCOME

Keep in mind also that some publications pay poorly and do not give authors much consideration. Last fall I sent a 2200-word article to School Library Journal. Without communicating with me, they cut half of my article, published the remaining 1100 words, and sent me a check for a mere $50. Newspapers are even worse. Local or regional

papers, The Advocate, for example, might pay $25 for a review of a book or a film or an art show. It's better than nothing, but when you reduce that to a per-hour amount for your time, you'll discover that baby sitters make more per hour for doing nothing. You'll get between $40 and $50 for a feature article for a publication such as The Advocate. For an op-ed piece, the Hartford Courant may pay you up to $75. The Courant's Sunday Magazine, however, has recently been offering an unprecedented $1,000 for stories and articles, though certain established writers already seem to have cornered a chunk of that market. Although I haven't found any statistics on it, the average writer (without a big name) writing an article for an average magazine probably can expect about $200 for the average-length piece. Better magazines, of course, those listed in Writer's Digest survey, for example, will pay $1,000 or more on the average.

One of the most lucrative markets, yet one of the least publicized ones, is scripts for movies and television, especially the latter. Alfred Brenner, author of The TV Scriptwriter's Handbook, notes in the January 1982 Writer's Digest that although 75% of motion picture scripts and 98% of television scripts are done on assignment, you can break into that market by writing scripts and trying to get producers to read them. (He doesn't explain how you manage to contact producers, but I imagine you would use the same approach for getting editors to read book manuscripts: sending scripts through the mail and/or trying to talk to producers personally.) The script you write for a television sit-com or for an original drama or made-for-TV film might in itself not get produced, but, if it's any good, will show the producer that you can write, and you might eventually be hired to write something else. At least that's the way Brenner seems to think the system usually works. Brenner affirms that a typical one-hour script for a television episodic series such as Dallas or Magnum, P.I. pays the dramatist about $12,000. Half that is paid for half-hour shows like Mork and Mindy or M*A*S*H. With residuals, those scripts bring in double the original amounts. "The average professional writer with at least several good credits," he continues, "is paid about $35,000 to $40,000 for a two-hour television movie." Some receive more than that, plus residuals. For the record, original motion picture scripts earn the screenwriter between $25,000 and $1,000,000, depending on the movie and the reputation of the writer.

WHERE TO SEND YOUR WORK

Good writers--i.e. competent writers who are determined to exercise their talents--are not dissuaded by the

grim statistics. If you're one of those determined writers, and you are ready to venture into publishing in magazines, you'll find one source invaluable: Writer's Market. The library will have a copy, but you'll probably want to own your own copy for easy reference. (The 1982 edition costs $17.95.) The annual volume provides listings of over 4,000 buyers of all kinds of writing, including plays, jokes, and fillers, as well as articles and short stories. It tells you what kinds of articles, of what length, how long it usually takes to get a reply, advice on format as well as content, what they pay, who the editor is, where to send your manuscripts, whether they want one or two copies, and if they will accept xeroxed copies.

FORM

Although we teachers often get very picky about the form of papers we will accept from our students, some writers--educators among them--don't seem to take much pride in the appearance of their manuscripts or the cover letters which accompany them. When an editor must read hundreds of manuscripts, many of which are possibly worth publishing, minor factors can distinguish one manuscript from another. The quality of the writing paper you use for your cover letter, or the quality of the type-face in your letter as well as your manuscript, may have an influence. No one knows for sure how much it counts, but a good appearance does seem to help.

Some publications--probably most publications--like to think they are the only one you have sent your work to. That's one reason for sending freshly-typed copy, even if you're sending the same piece to several sources at the same time. It makes them think you are more serious about publishing with them than if you had sent them a xeroxed copy that has obviously been through the mails at least once before.

Another thing that is essential, no matter what you send out, is to include a self-addressed stamped envelope (SASE) if you expect the manuscript to be returned in case it is rejected. Some experienced writers believe that the SASE only tells an editor that you don't expect your work to be published. Nevertheless, most editors expect and appreciate an SASE with unsolicited manuscripts. On the one hand, it's a courtesy for you to have included an SASE so that the editor doesn't have to be concerned about addressing an envelope or spending money on postage. On the other hand, if your manuscript is rejected, it will be thrown away unless you have included a SASE.

LOOKING FOR SUCCESS

Speaking of SASEs, expect your manuscript to be returned. If your first effort is published, rejoice. If most of your efforts are published on the first or even the second or third submission, be very happy. Some editors and free-lance writers have estimated that the rejection rate is about 90% or higher. Some rejections will be standard pink slips or a duplicated post card. A few editors will take the time to write you a personal letter, even suggesting what's wrong (or right) about your writing. In some cases, you will be asked to rewrite and resubmit the piece. If the editors like your style but can't use this particular article (they just ran one on the same topic last month), you may be asked to send them an article on a different topic (which they might specify), even though they reject the original manuscript you send them. But expect to be rejected. So be sure to have an adequate supply of large envelopes in your desk, along with a stockpile of postage stamps, so you can keep sending out that manuscript again and again until it is bought by someone. That approach, according to almost all successful writers, is the only way to do it: keep writing keep sending, keep trying.

Getting a novel or book-length piece of non-fiction published now is more difficult than ever. Because of the poor economy and the new tax laws, publishers have cut back on their yearly allotments of new books; they are less willing to give untried authors a chance; and they are more likely to want to publish things that will appeal to the mass market mentality. Forget about writing "great literature," whatever that might be, if you hope to make a buck. You haven't seen anybody open a drive-in, fast-food soufflé place, have you? Tacos, burgers, fried chicken--they'll sell. So will steaks and prime rib--so you need not write junk. Just keep the market in mind as you write the best stuff you can cook up.

MAKING CONTACTS

Let's say you do write a novel. Let's say it's pretty good--fairly well written, interesting characters, exciting plot, an appealing story on a contemporary issue that's "hot." Do you send it off to McGraw-Hill or Harper Row or Doubleday? Forget it. Unsolicited manuscripts almost never get published. Judith Guests's Ordinary People is one of the few books in recent years that came, as the expression goes, "over the transom." Fortunately, someone read it at The Viking Press and loved it, passed it along, and everyone else loved it. It proved to be a blockbuster. Life seldom works that way.

The senior editor for non-fiction books at the new west coast office of Harcourt Brace Jovanovich was quoted by Writer's Digest (November 1981) as saying: "It's very hard to get published by us, and particularly hard if the writer has no agent." He will not look at completed books; he wants only query letters that include an outline of the proposed book, along with a statement of the writer's qualifications and experiences, and an analysis of who will buy the book and why.

Some editors in the field of young adult books will read your unsolicited manuscript. George Nicholson, the editor-in-chief at Delacorte/Dell, for example, will consider just about anything decent that's sent to him. Be aware, however, that publishing houses that presently put out considerably fewer new books than does Dell, might not be as accommodating.

Unless you yourself have the time to contact key editors in various publishing houses personally, the HBJ editor's comments above seem to indicate the most familiar solution: a literary agent. Agents can be valuable assets: they can advise you on elements of your writing which may be in need of work before your book is submitted to a publisher; they can work on your behalf (remember, it's on their own behalf too, since their income is based on your success) to get your book published; they take the time to talk with editors because that's their full-time job; best of all, they already have established contacts in the publishing world. The experienced agent knows who might be interested in what kinds of books, what is selling at a given time, how to present your work for the best effect, and how to negotiate a reasonable royalty. (All that, of course, is what an agent is supposed to do--along with offering you solace and encouragement. Surely in reality, some agents, like people in any profession, are not especially competent at their trade, and you might be better off doing the footwork by yourself.) In contrast to the feelings of most established writers, Michael Chrichton, author of The Andromeda Strain, The Great Train Robbery, and Congo, advises aspiring writers to avoid agents and send manuscripts directly to publishers.

If you do decide to use an agent, the next question, which of course you have already asked, is: How do you find an agent? I'm not sure. In practice, it's almost as hard these days to get an agent as it is to get your first novel published. As publishers become more selective in what they are willing to publish, and the number of new books declines, agents also become more selective in the number of people they represent. Thus, it usually becomes necessary to know somebody who knows somebody.

(As with many other aspects of life, it's the old game of knowing the right people.) One friend of mine who wrote a novel a couple of years ago happened to know a New Yorker who was an acquaintance of an agent. That agent is now my friend's agent. (The book is still unbought but is now being rewritten for the third time--i.e. third time after the "final" draft four years ago--with the promise that an editor at a major publishing house may consider it then. So much for thoughts of easy money in a short period of time.) Another friend of mine, a former student, was fortunate to have a neighbor who used to be in the publishing business. Through the generous contacts of that older man, my friend was able to get several editors to read his manuscript. (All praised his potential but the book remains unpublished.) Last year my friend gave up teaching to work in a major New York publishing firm--a job he obtained, incidentally, through other personal contacts--where he is learning the publishing business from the inside while making lots of contacts with editors and agents who will no doubt provide contacts for future novels he will write.

Because I have been on conference programs and have developed contacts with several authors and editors of young adult novels, I have channels to agents as well as to publishers for whenever I have a novel I want to publish. The only difficulty I have is that I don't have a novel to show anyone, and I haven't any intention of ever writing one. You can make similar contacts if you try.

Connecticut teachers could have made a valuable publishing contact if they had attended the spring 1981 CCTE conference at Yale. Not only could you have talked with several authors who were on the program, but George Nicholson, whom I mentioned before, who is responsible for the publication of more young adult novels than just about anyone else around today, was also a panelist in the afternoon session on books for teenagers. Three unpublished authors in the audience talked to Mr. Nicholson that day and elicited a promise from him to read their manuscripts. Nicholson was also at the NCTE national convention in Boston this past November, along with editors from other publishing houses. If you had a novel in progress and had been in Boston, you could have spoken with those people informally. That wouldn't have guaranteed the publication of your book, but when your manuscript crosses their desk in the future, you will probably have a better chance of its being given a fair reading if those editors can associate those sheets of paper with your memorable face than if the manuscript is faceless and devoid of a recognizable personality. Here again, the right contacts along with the proper credentials are irreplaceable.

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As many of us teachers seek ways to supplement our income, we certainly must consider alternatives that will earn us the most money in the shortest amount of time with the least amount of effort. For some, tending bar or coaching gymnastics might be the best way. Consulting and publishing are more time-consuming and more energy-demanding for me than other jobs might be. But there has been one overwhelming advantage in what I have chosen to do: everything ties together. Everything I write, every speech I give, every workshop I conduct relates to my teaching. And most of what I do in my job as an educator I use in various ways in my other income-producing activities.

For example, I used my knowledge about books for teenagers when I talked with a group of junior and senior high school students last fall; I utilized some of their comments when I conducted a workshop with a group of teachers a few weeks later; last month I used the students' comments and the teachers' reactions in an article I wrote for an educational journal; and I'll repeat those same responses when I teach my young adult literature class this semester. Similarly, the materials I first developed as a graduate student and then refined as a junior high school reading specialist became the basis of reading guides for teaching specific novels which I developed (with another educator) for a publisher two years ago; I use parts of those guides in my college courses as well as in workshops with teachers. Because of that, I never feel as if my teaching suffers because of my outside work; in fact, my work benefits from those outside activities.

The symbiotic relationship between my regular teaching job and my supplemental activities is unbeatable. It is a relationship that enables me to be totally professional in whatever additional money-making activities I engage in. In addition to earning me considerable additional income, it makes me feel very good about what I do almost all the time. I hope my experiences recounted here will help you gain some of the same kinds of satisfaction and success.

PAPERBACK REVIEW

The Popularity Plan by Rosemary Vernon.
Bantam, 1981. 154 pp. $1.75.

Teenage romances are the rage with publishers this year. This novel is one of the first six in Bantam's SWEET DREAMS series. It's awful. I'm not concerned much by the writing quality, though it's somewhat sophomoric (Frannie "chose a newish pair" of slacks; she writes with a "shiny red pencil"). What disturbs me is the subtle message within this novel and within most of the others in this series: girls have no firm identity until a boy loves them; then the future is secure. Frannie's goal in life is to find the one boy "who could make her feel special." This is not sexual, mind you. Sex never plays a direct role in these romances. Kissing and embracing are enough to show the leading female character that "finally, all those impossible-sounding dreams are blossoming into reality." Frannie is unbelievable to begin with: an attractive high school teenager who has never worn makeup or spoken to a boy, who usually sits home during "long nights, alone with her parents, listening to the monotonous click of her mom's knitting needles and watching her dad puffing on his pipe." Come on! Frannie's friends not only teach her to use makeup, they also instruct her in how to "catch" a boy (e.g. drop books, phone to clarify a homework assignments, offer a candy bar, take a crash course in the language of football), which gets Frannie more dates than she can handle, none of them with the "right" boy. Fear not; it all works out properly. It always works out in these books, just as in real life, right? Just as in real life all the leading female characters have "sunshine-blond hair" and "pale blue eyes" and live in loving homes in strife-free suburbia with hard-working daddy and home-maker mom. It's unreal—a terribly distorted view of life. But these books seem to be selling like stocks in phony gold mines did in 1849. Books like this give YA literature a bad name.

In spite of my objections, not to mention those of the Council on Interracial Books for Children (though they did not object to specific titles in the Sweet Dreams series), if you still wish to read or order these kinds of books for your students' independent reading, you might want to consider: California Girl, in which Jennie loses her concentration on competitive swimming, thereby jeopardizing her Olympic dream, because love has entered her life: or Princess Amy, in which Amy is "swept off her feet" by a "handsome and wild boy" who calls her "Princess": or Green Eyes, in which Julie's jealousy threatens to ruin her relationship with a boy she's waited so long to have all to herself." Sweet.

Reviewed by Don Gallo, CCSC.

Is There Life Outside The Classroom?

J. N. Hook

Helen Macintosh, a past president of NCTE and a specialist in early childhood education, used to tell this story about a primary grades teacher:

Miss Rogers taught reading by the use of materials emphasizing repetition: "See Tom run! See Tom run!" That literary style, according to Helen, rubbed off on the children's speech and, after a few years, on that of Miss Rogers.

One day a second-grade boy glanced out the window, jumped up, and exclaimed, "Look! Look! See! See! See Teacher's car! See Teacher's car! It's got a flat tire! It's got a flat tire!"

The other children and Miss Rogers looked out the window. Miss Rogers said sadly, "Look, look! See, see! See Teacher's car. See Teacher's car! It has a flat tire. It has a flat tire! Damn! Damn!"

Miss Rogers no doubt was a dedicated teacher. The classroom was her life, and the children, although their faces changed each year, were the chief occupants of that life. Their observations and thoughts and modes of thought became hers. Even their language (like that of their textbooks) influenced hers. Much of her time away from the children was devoted to thinking about them, planning activities for them, making notes or cutting out pictures or writing exercises or drawing pictures or charts for classroom use.

In 1981 the Illinois Association of Teachers of English designated J. N. Hook as Illinois Author of the Year, an honor formerly bestowed on Vachel Lindsey and Edgar Lee Masters, among others. Nick Hook's former students--of whom the CEJ editor is one--can testify that he also deserves to be named "Teacher of Every Year." Now retired as Professor of English at the University of Illinois and as Executive Secretary of NCTE, he continues to teach and to write. His recent publications include A Long Way Together: A Personal View of NCTE's First Sixty-seven Years (NCTE, 1979); The Grand Panjandrum, and 1,999 Other Rare, Useful, and Delightful Words and Expressions (Macmillan, 1980)--chosen as an alternate selection by the Book of the Month Club and the Quality Paperback Book Club; The Teaching of High School English (with William H. Evans) (Wiley, 1982, Fifth Edition); and Family Names: How Our Surnames Came to America (Macmillan, 1982.

I praise Miss Rogers. I've been praising dedicated teachers since before most of my present readers were born. I'm going to keep on praising them.

And yet--and yet--can dedication be carried too far? Can centering attention exclusively on the classroom become too narrowing, even desiccating? Does exclusive concern with children ultimately have a deadening effect on the teacher and a consequent loss for the children? Is something to be said for an occasionally different focus, for change of pace, for getting away for a while from Tom or Dick and Jane, away from spelling and the placement of quotation marks and the struggle to make students' sentences coherent, away from the constant battle against the mindless "you know"? Is a teacher more likely to be effective if he/she reaches out toward a now-hidden horizon? Do teachers as well as students need the challenge of newness?

I think sometimes about the outside-the-classroom lives of some of the teachers I have known, many that I've taught, many of them still active in the classroom. (I'll use mostly fictitious names here, to avoid embarrassing anyone.)

Travel is obviously an expander of horizons and needs no praise from me. But I must mention this: Last fall, at a state convention of teachers of English, a retired teacher eighty years old, whom I've known for about thirty-five of those eighty, was honored by the association. When Adele was teaching, she managed to save enough from her teacher's salary to go somewhere every summer--sometimes just to another state, but at other times to Canada, Mexico, Europe. Last fall, still vigorous, at the banquet after she was given a life membership (and she may outlive some of the donors!), she revealed that she's still traveling. She had just returned from a three-week trip to China, and she told us humorously how she had scrimped and saved and maneuvered to make that trip possible.

Much besides travel may prevent dullness. Some of us become more interesting people because of our hobbies, or our families, or our charitable work. Some of us become extraordinarily proficient with a camera, a flute, a tennis racket, or a pair of binoculars and a book by Roger Tory Peterson. Some of us review books for local clubs, or interpret, for other clubs or for parents' organizations, what today's schools are trying to do.

But some of us are like John Viner. Life has closed in on John. He was a student of mine years ago--bright, eager, innovative. Now he's dull, dried up, uncaring, awaiting the day--still fifteen years off--when he can draw a pension. I don't know exactly what happened to John, except that he got into a rut. Innovation gradually ceased.

He repeated each year what he had done the year before--in class and out. After school there was a cocktail, dinner with Walter Cronkhite, an evening alternately watching TV or dozing before it; then the alarm clock at seven and another day with John Warriner and five classes of indifferent kids.

Harvey Rice is of John's generation but isn't much like him. Harvey teaches high school math--and quadratic equations don't excite most students any more than commas do. But Harvey, early in his teaching career, began to go beyond the textbook. Mathematical principles, he realized, are illustrated and applied all around us--in architecture, in athletics, in the rising and ebbing of the tide and the flow of a river, on the farm and in the factory and the office, and constantly in the home. He began collecting examples of such applications and he's still doing so, working many of them into his teaching--which has flourished for years. Students add to his stock of examples, helping to make mathematics real and alive. Harvey is working on a textbook, tentatively entitled Math Everywhere You Look. It may or may not be published, but the work has helped to keep Harvey young and his classes invigorating.

At least a half-dozen of my own former students, classroom teachers all, have written or co-authored English textbooks. A few have written monographs. Forty or fifty of them that I know of have found time and energy to write articles for professional journals or other publications. Writing for publication, even for profit, is nothing new for English teachers, although there is always the danger that that avocation may become a vocation. Bel Kaufman, author of Up the Down Staircase, taught in New York City high schools and in that novel wrote amusingly but insightfully about what she had learned. Thorton Wilder in his early adult years taught English at the Lawrenceville school in New Jersey, although the George Gibbs and Emily Webb of his Our Town supposedly lived in New England. James Michener taught English in Pennsylvania, and history in Colorado and at Harvard. I once heard him say, "I don't know whether I learned more about people when I was teaching or when I was in the south Pacific."

Writing, however, to those of us who enjoy (or sometimes suffer from) cacoethes scribendi, is not necessarily for publication. One former student of mine has mixed teaching, raising three children, and writing poetry. It is excellent poetry, although--the status of poetry publication being what it is today--she stuffs most of it into a drawer or shows it only to friends. But Doris's satisfaction, her joy in her writing, comes mainly from the act itself. She has what I consider a justified belief that some of her poems are almost as good as those of Emily Dickinson. Perhaps--just perhaps--now and then she has a glancing thought that someday somebody

may open that drawer (for Miss Dickinson it was her sister Lavinia) and say, "That woman could write!"

I rejoice in Doris and "my" textbook writers and "my" article writers and my other former students whose pens have brought pleasure and enlightenment--sometimes to the authors alone, sometimes to hundreds or thousands. But my rejoicing is no less in still others who once sat in my classroom and now leave their own classrooms occasionally to serve their professional organizations. I count among them a dozen or so present or past officers of local or state teachers groups and NCTE or its branches, several dozen members of committees in those organizations, and scores of contributors to professional programs. But I'm no less happy about the still larger numbers who participate only by attending meetings, paying their dues, reading the journals--all trying to avoid the rut or the slough that the unfortunate John Viner slid into.

For all those teachers there is life outside the classroom. That <u>outside</u> life makes life richer <u>inside</u> the classroom.

PAPERBACK REVIEW

<u>The Disappearance</u> by Rosa Guy.
Dell, 1980. 246 pp. $1.75.

Imamu is sixteen in Harlem, an accessory to the murder of a grocer, a loving son to a hopelessly alcoholic mother, and rescued from prison by a Brooklyn do-gooder. Mrs. Aimsley brings him to her middle-class West Indian neighborhood to be a brother to her small daughter who promptly disappears. Imamu is automatically suspected, but the Aimsleys, somewhat unwillingly, stand by him while he solves the mystery and tests their charitable liberalism. An additional turn of the screw is applied when his solution to the mystery shows the ultimate villain to be a rare tropical disease brought to Brooklyn from Trinidad by the Aimsleys themselves. Both physical and psychological details add a compelling interest to this story. The metropolitan street, the police station at night, the brutal interrogation of Imamu, and the briefly-told lives of the West Indian residents of this quiet Brooklyn neighborhood add a memorability to this book that most teenage novels never achieve. West Indian dialects, also, are faithfully reproduced. Because your colleagues as well as your teenage students will like this book, consider buying multiple copies. This one will be, and should be, widely read.

Reviewed by Gil Hunt, Manchester High School, Manchester, CT.

The Education of An English Teacher

John M. Roderick

When Nick Carroway, the narrator of The Great Gatsby, returned home from the East, he said that he wanted the world to be at a sort of "moral attention" forever. His expectations after participating in that great "Teutonic" conflict were short lived, however, when he ventured into the amoral world of the Buchanans, the Wilsons, and Gatsby. When I completed my own great conflict, called the Ph.D., I, too, naively wanted the world to be at a sort of attention thereafter. I can remember the vague disappointment when I didn't automatically become Dr. Roderick to family and friends. And I never did quite forgive my Ivy League alma mater for their reverse snobbism in not calling anyone Doctor unless he practiced medicine.

These were minor let-downs, though, compared to some of the real-world truths about higher education I was about to learn. The college boom years were already on the wane when I received my doctorate in 1974: if the 60's saw Colleges and universities sprouting like spring corn, the 70's saw calculated planning for the drought ahead. The handwriting on the wall scribbled out a sober message of aging baby-boom babies, declining enrollments, and the on-coming entrenchment. The fat years on college campuses were over. We were warned in graduate school that only the best and most persistent would survive. Our choice was no longer "where will I go to teach" but rather "where will I have to go to teach," and countless aspiring scholars hop-scotched the country for those elusive three year, terminal assistant professorship contracts. Those of us who refused the nomadic life had a different kind of choice: "what could we do other than teach English" or "could we make enough at part time teaching to get by."

Following the "brass bound idealism" of Robert Penn Warren's Jack Burden, I had the silly notion that the senior professor on sabbatical would follow his wanderlust forever and that his college would see his budding replacement in their midst and welcome him into the fold. But these were the lean years. Unemployment lines were circling out the doors; craftsmen out of work were retooling for new vocations; and college professors returned from sabbatical leave to move toward retirement.

John M. Roderick teaches writing, literature, and communications at the University of Hartford. His work appears frequently in newspapers and a variety of magazines.

After a few years in the nether world of sabbatical replacements and adjunct professorships, the dimming light of recognition flickered that there might be a better way to earn $7,000 a year. It was at this juncture that I took stock in exactly what skills an English teacher possesses and came up with an admittedly myopic vocational option - Writing. (I suspect that I was led to this conclusion, in part, from my high school senior prophecy that proclaimed that I would become Rod Serling's head writer for "The Twilight Zone" upon graduation -- the poor man died shortly thereafter.)

Still, I knew I had the stuff and, besides, I now possessed that coveted doctorate in belles-lettres and what better qualification could anyone have? Thus, proceeding under that self-same pretension that attention-must-be-paid for the years I devoted to the acquisition of knowledge, I ventured forth into the publishing world and put what I thought was my best foot forward. How was I to know that if my mother was reluctant to address me as Doctor, then complete strangers might be outright hostile to the credential? So, in blissful ignorance, I emblazoned my education across the resume and watched door after door close and securely lock against my entry.

Didn't they know the valuable training in writing and research I could bring to the job? Didn't they appreciate the problem solving skill and communication ability that had been honed through nine years of higher education? And didn't they know that I needed a job? None of these things mattered, of course, because theirs was a different perspective: they saw a person who had devoted many years to a particular career thwarted; they saw a prospective employee who whould jump ship back into the academic arena at the first opportunity, probably right after completing an expensive training program; or, worse, they saw a disenchanted malcontent just ready to soil the apple bin.

So I learned an essential lesson in my excursion into the world of work: if a prospective employer doesn't need one of your credentials and may, in fact, feel threatened by it, don't use it. With this bit of truth under my belt and a new, slimmed down resume in my hand, I commenced knocking on doors to learn another early truth -- not many jobs traded money for words directly. Placing an occasional poem or story was thrilling, but contributors' copies were hardly the fare for a well-balanced meal. The ideal I was striving for at the time was to balance my part time teaching and its associated slave-wage mentality with freelance writing and thereby keep the cupboards stocked and the tax man away. The aspiring freelancer soon learns, however, that there are very few lucrative markets for his work without an agent and that there are even fewer agents who

will look at his work without a track record of successful publications.

It was at this time that I saw my first advertisement for a public relations writer. The ad called for someone with a science background and a penchant for writing. Well, 1984 was one of my favorite books and what else did anybody have to know about science, anyway? So I applied for the position. I had already learned that the only credential a prospective employer of a writer cares about is his writing ability, and this is viewed not through academic training but through successful publications. After I shared my best creative efforts and displayed intense self-control to avoid mentioning my education, I got an assignment on speculation: a ten page magazine story on anaerobic adhesives.

Glue! Here I was, the best read humanist on my block and I had just connived my way into writing about glue -- anaerobic adhesives, yet. I had to look up the word when I got home (incidentally, it refers to glue that hardens or cures when deprived of oxygen). I was to write an "application story" in the trade vernacular, or, to the layman, a soft-sell of a product by telling how some manufacturer had successfully used the stuff. After a week of saturation learning and countless telephone calls to such firms as International Harvester and Caterpillar, I returned with my ten page application story on anaerobic adhesives. In it, I traced the insurmountable problem heavy equipment manufacturers such as Harvester and Caterpillar have to cope with in keeping nuts securely fastened to bolts and studs on tractor threads where vibration is so great that it can jar the fillings out of the driver's teeth. I mentioned that placing a dab of anaerobic glue on the threads to be secured provided the shock-resistant holding power they needed.

The account executive who had hired me read the piece and then threw it onto his desk without trying to hide his disgust. Feeling out of my league for the first time, I pushed my chair back and glanced around the room furtively for a hole or crack into which I could crawl. The executive then assuaged my fear: "Do you know, I've been telling this company that they need my 14 years experience in this field to successfully handle their product, and you've just knocked off an application story in five days. That depresses the hell out of me." I weakened at this point and explained that he shouldn't feel badly, that I had been refining my research skills for the past five years in graduate school and so this piece that seemed to have been written in five days actually took much longer. I'm still not sure if he was convinced, but I was given additional writing assignments and a $300 check for my first effort on glue.

What I found out over the next few years, after writing about everything from weather seals to computers, in-line variable data imprinters to metal fasteners, was the validity of what I had been sharing with my English 110 composition classes for years: to write successfully, you have to write about what you know, and you have to understand your audience and his needs. I learned that to become a successful PR writer, you had to become an instant expert at the drop of a hat and that the best way to do that was to talk to the experts. I found out that no subject or product is too boring or difficult to learn about if that's what your client wants. I discovered that for every magazine like Redbook, there are literally hundreds like Packaging Digest and Compressed Air Magazine that demand literate prose and pay well for it. I found out that behind the by-line of many of these technical articles is the talent of some freelance ghost writer who has traded recognition for a paycheck.

I learned that success with one kind of writing can lead to opportunities with other kinds. In fact, in my case trying to place a promotional article with a newspaper chain led directly to a job offer as a journalist and editor. Here, too, people were interested in what I had written and not in what degrees I held, though I was becoming less paranoid about mentioning them. I also learned that such vocational sojourns into the world of practical writing can lead one back into academia.

The way back in came as slowly and as gradually as the way out. First came a conversation with an English department chairman in Rhode Island who could not believe that here he had a candidate who not only would agree to teach two sections in technical writing but who had practical experience working in the field as well. Experience in journalism presented similar academic surprises. The constant pressure of deadlines and the astonishing variety of subjects from week to week helped refine and sharpen my writing ability while it provided an additional vocational preparation in academia.

Bob Woodward, Carl Bernstein, and, later, Lou Grant, were doing their part to popularize the journalistic field and to glut the classrooms with aspiring investigative reporters just when I was deciding to heed the call and once more toss my hat into the ever narrowing ring of academic employment. To my astonishment, here too my beloved doctorate played second fiddle to this newly found credential in practical writing. Indeed, with this first full time appointment came the sad realization that I was being brought aboard despite my doctorate, not because of it. Here I was, being hired to teach journalism exclusively.

Having come full circle back to academia, to a position now where academic preparation is finally just as important as practical experience, I can look at my mandated "sabbatical" into the real world of work with some philosophical detachment. Gone is the resentment that the academic preparedness somehow "caused" my difficulties in a non-academic environment. I am now convinced that what I learned in the process of becoming an English teacher gave me the skills to pursue other avenues as well. If it wasn't for what I had learned about human nature and communications, I would have remained unemployed and unemployable. But I also learned that no one owed me a living just because I was educated. In the final analysis, it was my responsibility to educate others about what I could do.

PAPERBACK REVIEW

Tunnel Vision by Fran Arrick.
Dell, 1981. 173 pp. $1.95.

This thought-provoking novel raises the question, "Whose fault is it when a fifteen-year-old boy takes his own life?" The story begins on the day when Anthony's mother finds that her son has hung himself in his bedroom (with his father's ties) and ends two days later with his burial. During those two days, we meet his sister, deeply involved in the high school drug scene; his girl friend, a fragile refugee; and his two best male friends. All reveal feelings of guilt about their inability to help Anthony or even to guess that he was crying out for help. His parents question their failure as well, although they are less willing to acknowledge their own inadequacies. We are also introduced to the English teacher who was so impressed with Anthony's beautiful essay on death as a great release that he read it aloud to the class but failed to hear the voice behind the lovely words pleading to be shown that death was not the only way out. The reader comes to see Anthony as a perfectionist in an imperfect world, who caused few problems for anyone, and hence whose own problems went unheeded or were labeled as simply "a phase" he was going through. The answer offered by the novel to its own question is, "It is everyone's fault." To the deeper questions as to what could have been done for Anthony, and for the growing number of young people who take their own lives each year, no simplistic solutions are offered. It is nonetheless a book well worth the time, attention, and discussion of teachers and parents as well as students.

Reviewed by Joyce G. Don, Manchester High School, Manchester, CT.

Resource

Mary Cervoni

Patrick H. Crowe. How to Teach and Make a Living at the Same Time. Sheed Andrews and McMeel, Inc., 1978.

Teachers who find themselves reluctant to leave their profession but also perpetually short of cash will find that this book encourages them to increase their income substantially by going into business for themselves - as the author has done. Patrick Crowe discusses the problems of taking the risk of starting your own business, locating a business oportunity, financing it, finding the time for management, avoiding the typical small business pitfalls, and evaluating and improving on your investment. Crowe backs up his statements with examples from his own successful business ventures, a coin-operated car wash and a coin-operated T.V. service. Enthusiastic but realistic in tone, the author also makes the hopeful point that teachers have a special advantage in starting their own businesses when he reminds us that many potential business contacts have in their background a fond memory of some special teacher who helped them on their way. Thus the teacher/businessman may have a rich source of personal goodwill to aid his or her success.

Reviewed by Mary Cervoni, Trumbull High School, Trumbull, CT.

PAPERBACK REVIEW

The Blue Hills by Fanny Howe.
Avon Flare, 1981. 125 pp. $1.95.

The story concerns Casey's thirteenth summer and her gradual change from a girl to a woman in Boston's suburbs. When Aunt Bonnie disappears, Casey lives with a friendly woman who runs a livery stable. Casey works at the stable, rides, and loves Willie, who treats her like another boy until the end of the summer brings her triumph—they can now study together in the library. Casey's maturation, her coming to grips with her own part in Boston's racial torment, her search for her aunt, and her developing relationship with Willie are all set in local color details of Boston that will pleasure New England readers, young or old. As a mystery, however, The Blue Hills is pretty weak. The missing Aunt Bonnie was in Boston's Deaconess Hospital with diabetes, whence she returns at the end of the summer. Boys will probably find this boring, but girls will be responsive.

Reviewed by Gil Hunt, Manchester High School, Manchester, CT.

Name Of The Game

Carol Carpenter

An English teacher--by any other name--can find a job in the business world. Call yourself a communication specialist, trainer, planner, manager, writer, editor--but don't admit to being an English teacher.

I confess that at first on resumes I not only admitted to being an English teacher, I bragged about it--often with underlined capital letters. I was proud of my extensive teaching background, 16 years teaching English at the high school, junior college, and college level.

But three years ago, I began thinking about a career switch. Rumor had it that the college where I taught for seven years was planning to close its doors. Not that I believed the rumor. After all, the college had been in existence since 1891. But I wanted to be prepared, just in case.

So out went the resumes, at least 25, in response to newspaper ads and friends' suggestions. Not a nibble from the business community. Never more than a polite note that they had filled the position with someone else.

I began to apply to other schools; 125 applicants went after an opening at the nearby junior college. I knew then that I'd have to take my career shift more seriously and map out strategies.

During my frontal assault on the business world, I learned that teachers' skills were not held in high esteem. Seems like business people believe the old adage that "those who can, do; those who can't, teach." But I wasn't about to give up without a fight. And like anything else, the key words are preparation and persistence. Each negative and positive experience taught me what about my approach worked and what didn't. That experience, spread over three years, led me to develop the following strategies.

Analyze Present Skills. And there are plenty--writing, reading, organizing, researching, and making presentations to name a few. But don't stop there. Delve into every niche and cranny of your professional life. Add to the list skills like selling, public relations, editing, chairing meetings, scheduling, meeting deadlines, and managing conflict. Add even more.

As her article reveals, Carol Carpenter can now safely admit to 16 years' teaching English in secondary schools and colleges. She lives near Detroit in Livonia, MI.

The important part of the skills analysis is to remember everything and to play up the variety of skills and responsibilities that you've come to take for granted. For example, are you the one faculty members ask to read over their conference papers or articles for publication, the one who handles the monthly newsletter, the one who gets all the "difficult" students because you know how to handle them, the one asked to solve problems because you always seem to come up with an innovative approach. All of these abilities count in business.

Gather Evidence of Present Skills. Collect samples of the newsletters or proposals you've written. Save brochures that you edited. Locate lesson plans and handouts (expecially about technical and business writing) that you designed. Keep programs from professional conferences that you organized or spoke at. Get a copy of the new curriculum you helped develop. These will help document your skills and experience.

Make a Clip Book or Portfolio. Use a loose-leaf notebook with acetate pages and dividers. Display your work neatly. Organize it into sections. Sections might include brochures, newsletters, technical writing, and instructional materials.

This impressively illustrates your abilities and gives you an edge over empty-handed applicants. One of my colleagues, for example, beat out 150 other applicants at a computer firm by carrying his micro-computer to demonstrate computer programs he developed and used with classes.

Target New Job Category. Read journals in the area and identify key concerns in the field so you can carry on a conversation about the topics. This is in your favor during job interviews. Learn the "buzz words" and use them naturally.

Call friends and friends of friends who are presently working in that field. Practice discussing your new-found knowledge. Add new informations and insights. Ask questions. What does the job entail?: Would you be able to handle it? If not, what new skills do you need to develop? What does the employer value most in his or her employees? What points should you emphasize during an interview? Are there openings in the field? Would they be willing to recommend you? A recommendation by a valued employee almost ensures an interview.

Match Present Skills to New Job Category. Teachers known as problem solvers are needed in management and in consulting work. Both require a person who can spot problems, generate a variety of possible solutions, select and test a solution. Competent writers are needed to write trade newspapers, informational and consumer brochures, and training manuals. Perhaps you've used audio-visual materials, developed slide-tape presentations, directed your class in filmmaking, taken photographs. Industry needs these production people. Small companies often look for writers with production skills.

Build New Skills While Teaching. Offer to help with the new computerized record keeping system in your school. Write pamphlets to explain the system to the rest of the faculty. Write articles for professional journals. Teach technical writing in adult education. Through the school system, organize a workshop for other teachers on writing resumes or reentering the job market.

Gain Experience in the Business World. Put your present skills to work outside the classroom--even if you don't receive pay. Consider it an investment in your future. Once you have business experience, list it in your resume above teaching.

Freelance or part-time work in the business world is also a safeguard in case you're laid off from teaching before you've found another job. Employers, I found, wanted to hire someone who was employed. Being "unemployed" was frowned on by business people who seemed to assume that if you had marketable skills, you would be employed. Once of those "Catch 22" situations.

Becoming a freelance writer is easy: it doesn't mean you have to have anything published. But aim for publication so there are more samples of your work to show prospective employers.

To begin as a freelancer, come up with ideas for possible newspaper stories--someone doing something different in your community or an upcoming event. Get a slant on it. Call the editor of your community newspaper, identify yourself as a freelance writer, and ask if you can cover the story, setting a specific deadline when you'll submit the piece. (The smaller newspapers are the best bet.) Or, take a chance writing the piece and submit it. If you choose this way, make sure the story is a personality profile, not something dated. If you submit the piece "blind" (not assigned), enclose a cover letter stating that you are a freelance writer and a stamped, self-addressed envelope.

Try freelance work for local businesses. Study their brochures and technical materials. Call and ask if they'll let you try a piece on speculation, meaning if they don't like the result, they won't buy it. Study Writer's Market for other magazines that pay.. Review back copies of Writer's Digest and The Writer, monthly magazines directed toward the freelancer.

Take risks. Don't say you can't do it before you try it. Submitting a piece to our local paper (although I had no journalism background) landed me a job filling in for reporters on vacation.

Contact consulting firms in your area. They're often looking for designers (curriculum developers), trainers or instructional technologists either on a part-time project basis or a full-time basis. The consulting firm I worked for had no

full-time employees, just 70 specialists listed on a computer bank. These specialists were called in for particular projects that could be done in the evenings or on the weekends. At first, the work I did writing proposals was unpaid because money would only come through if the proposal sold. Nonetheless, I was getting experience within a business and writing proposals for other businesses on topics like stress management and supervisory techniques.

Write Resume. Play down your teaching experience. List any business-oriented job first, even if it's part-time. Much more impressive to business people that you're a freelance writer or a consultant on management techniques or a trainer in workships on technical writing. If your principal/supervisor will back you (as mine did), call yourself a writing or communications specialist--terms used in many businesses.

Use a functional, not a chronological resume. This allows you to emphasize your abilities and experiences and couch them in business terms. Since a functional resume lists this on the first page, it will help catch the potential employer's attention before he finds out that you are/were a teacher.

Customize your cover letter and resume. Use the terms used in the ad, if possible. Write to your audience. Convince the potential employer that you already have appropriate skills and experience. Emphasize skills that are important to business people--ability to work as part of a team, meet deadlines, pay attention to detail, see a project through from beginning to end, handle pressure.

Learn from the Interview. Traits that I valued like intelligence, education, creativity, and independence were not necessarily admired by people in business. At various times I was told I was "too educated," "too creative," or "too experienced" for jobs like a technical writer that are often entry level jobs (even though they paid more than I ever made teaching). I also learned to omit references to conferences I spoke at that had any topics that might be considered "feminist."

I began to speak "their" language. In later interviews, I "trained" people, not "taught" them. I "edited" papers, not "checked" them. I "developed training programs," not "wrote lesson plans."

And I learned what to leave off my resume, when necessary. No need to mention my almost-completeddoctoral dissertation. No need to mention all the publications and conferences. Mention only those that relate to the job. Avoid being labelled "over-qualified."

Don't let the interview get you down. One businessman told me that teachers could never make the shift to the business world because they have no experience with the "real world."

Teachers, he said, are used to having students do assignments without ever having their ideas or authority questioned. (Ah, how little business people know about life in the classroom.) All of this helped me anticipate the next interview and head off such objections.

Making the Final Break. It isn't easy. I could have continued teaching part-time, picking up four or five classes each semester at different colleges, clinging to the hope that "something" might open up. But I knew better.

Still I stammered when I turned down the part-time classes offered this past fall. After 16 years in the teaching field, chalk dust was the air I needed to breathe. I was afraid of suffocating in the business world--but I had to take that risk.

I continued to work 40 hours a week as a temporary reporter at the newspaper (another overcrowded field in Detroit). I continued to do freelance writing for magazines. I continued working, often for no pay, at the consulting firm. I continued sending out resumes and going to job interviews.

In February of this year I started a new career as a planner in the creative department of a communications and training firm. This firm doesn't hire teachers, even though the teachers have the perfect blend of skills to do this kind of job. But they were willing to overlook my teaching background. They hired me for my journalism background, my consulting work, and the examples of my work in my clip book.

But what they got is a teacher--a teacher whose classroom now spreads across the country, whose "students" are executives, salespeople, and dealers with an automobile company.

White bone on bare plate
Stands spare, poetic, alone
After retrenchment.
Don Buri

Changing Jobs, Changing Minds

Joseph Calabro

"I am a teacher." There is a loaded sentence we have used when asked what do we do. We are teachers. Whether we have worked one year or twenty, we all form personal conceptions about ourselves and abilities based on a word, "teacher." Those beliefs about self-worth, failures and accomplishments, have been formed by the daily patterning of our teaching duties. We become comfortable with ideas about what a teacher is, and what a teacher can do.

But suddenly, take away the position of teacher. Job cuts, dropping enrollments, sliced budgets and teacher burnout can move us away from teaching positions. Goodbye classroom, and hello world of confusion, want ads, and financial insecurity. What now?

Those who will fail at adapting to this change will continue to see themselves "only" as teachers. Their belief will be a limiting anchor when trying to change to a new work experience. "Tunnel vision" is an apt phrase to describe such a narrow, confining vision of the self. Those who know themselves to be competent, needed individuals will refuse to accept a stereotype of their teaching experience. Teachers don't just open books and give homework. They have a variety of skills and strengths.

Review your typical work day and compile the huge list of talents teachers must use. Teachers convey information creatively to perhaps thirty different minds in each of their five classes; they must plan and organize information for student needs, keeping in mind the variables of motivation; they must communicate effectively with students, teachers, administrators, and members of the community in both professional and intimate situations. That miniscule list is a beginning for yours. Management groups outside of education realize how crucial those skills are to their own employees, no matter what the business. A teacher can teach, learn, relate and organize, and surely those traits are not unimportant in any work . Those skills are your most valuable assets, and you can "sell" yourself on their strength.

The loss of a teaching position can be a hard experience, but once it occurs, take the time to acknowledge just how multi-talented and marketable you are. Teachers are not "just" teachers. They are efficient collections of valuable skills useful for everything from human growth to management to goal formation and strategies. And all of this just in a classroom!

The Japanese call their teachers "sensei," meaning master. See yourselves as masters of an array of talents, and leave the limiting beliefs behind.

Is There Life After Teaching English?

Nancy Isaac Kuriloff

Power and learning are antithetical...
--Joseph Katz

As expounded by a distinguished senior member of the English faculty at the University of California, Berkeley, during the course of an orientation meeting for novice teaching assistants, this is what I was taught about teaching Freshman Composition and Literature:

1. Turn your grades in on time.
2. Show up for office hours.
3. Don't be sarcastic.

The attitude implicit here was Olympian: lofty, aloof, unassailable, and in some casually perverse way, seductive. I was drawn to something that disturbed me; something brazen and secret, something familiar, but which I could not then identify. This secret had to do with power; but it would be a long time before I knew its name, longer still before I understood its nature.

Meanwhile, I repressed whatever formless doubts I felt, confident in the strength of my vocation. Swept along by the energy of sheer delight, I was eager to play my part in the great drama of preserving civilization, of creating it anew: I turned in grades on time, showed up for office hours, and was never, ever, sarcastic. Incidentally, I loved to teach.

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Nancy Isaac Kuriloff, a former Woodrow Wilson Fellow, is nationally recognized for her pioneering work in the psychology of the writing process. She has been featured in Time magazine, and was recently the subject of an Associated Press wire service story. Kuriloff has taught writing at UC Berkeley, UCLA, and CalTech. She has a master's degree in English from Berkeley; her doctoral studies are in higher education, with a specialty in learning psychology and creativity. Her poetry has appeared in Atlantic, Chicago Review, and Ploughshares. Nancy Kuriloff lives in West Los Angeles with her husband, Michael McIntyre, and their eccentric canine, Tobias Ph.Dog (aka Tiberius the Addle-Pated).

I had always been fascinated by learning and teaching. By the time I was four, I knew how to read, and once having taught myself I began to teach my friends. When I learned to write, I expanded their curriculum. When I became a teaching assistant I looked forward to my --at last--official duties with undiminshed enthusiasm.

And yet, loving my role, as I worked to enlighten my students, I began to hate the consequences of its exercise. I, like the colleagues I admired, the professors I revered, was devoted to the ideal of great teaching. And as I gained experience, so my love of teaching grew. It was a strange and paradoxical love, a cherished burden, a hectic joy. We cared so much, my colleagues and I; we taught so well; we accomplished so little.... And Berkeley freshman were among the best and brightest.

Then why, in the end, did we fail--did I fail--to teach, or my students to learn? For they resisted me, those students, would not be beguiled or swayed or enlightened. Would comply, or rebel; were earnest and grateful, stubborn or loquacious; would write, but would not budge beyond a position of defense. I wanted something of them they withheld, something more than progress; I wanted them to risk becoming writers. They wanted: not to fail; to make the grade; to have done with sonnets and compositions. We wanted them to be (more) like us: we gave thoughtfully constructed assignments; spent long hours correcting their essays; graded their work judiciously; and, when truly desperate, implored "SEE ME!" in red ink, as if blood had been drawn. We insisted/They resisted. It was ludicrous; it made no sense. I WANTED TO SAVE THEM. They wanted to be safe. Impasse.

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Throw away the lights, the definitions,
And say of what you see in the dark...
--Wallace S evens

It was many years before I understood what this resistance, this affront to my power, was all about. On the path to that understanding I changed fields--to higher education (for I wanted to think about learning, to explore the mystery of composition, to discover how one might teach and do no harm)--and having changed fields, then changed careers when it became apparent there was no place, within the established confines of academia, where it was good for me to be.

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One of the questions I thought about was this: Why do individuals who want to learn (for the resistance of the motivated seemed a more instructive phenomenon than the resistance of the unmotivated), also want not to learn? Clearly what we encounter here is a curious form of ambivalence: there is something within the psyche of the individual student which says both "Yes" and "No." But to what? To me? Or could it be, that in the context where learning is presumed to occur--in the transaction between student and teacher, student and process--the psyche apprehends some force, some subversive agency which threatens to diminsh the Self?

That force, I came in time to understand, is the amalgam of instruction, harrassment, correction, intrusiveness, and abuse that we call "criticism." Conventional academic wisdom holds that as long as you are not "sarcastic" when inflicting this trauma, then the criticism is "constructive"--justified, hallowed by custom, and essential. But I came to believe that there is in fact no such thing as "constructive" criticism. By definition, criticism is always destructive, a form of psychological violence experienced, consciously or unconsciously, as an attack on the Self.

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The optional development of writing skills, and of confident fluency, is contigent on having sufficient freedom from the distortions and paralysis of fear to practice writing, and to make those mistakes and encounter those problems whose solution becomes an instrument of learning. In my work, I have discovered that by paying close and detailed attention to the process of writing, and to the evolving characteristics of one's relationship with that process (I ask clients to keep a written record of this transaction); by teaching strategies for composing in stages; and by intervening to help the writer understand both technical and unconscious barriers to learning, a powerful transformation begins. As the writer feels safer from attack, as fear diminishes and resistance ebbs, there is a corresponding increase in autonomy. The writer is able to practice, analyze, evaluate, revise, all with a certain detachment whose prototype is the absorbed dispassion of the artist.

In the days when I taught enamored of ideals of perfection, and enthralled by my own power, I could not reach my students; I could not change them. Today my role is to empower those I work with; to set them free. Their resistance is no longer a threat, but is resonant with meaning whose discovery is, for both of us, a creative challenge. Rejoicing in the resiliance and vitality of my clients, I experience my own.

PAPERBACK REVIEW

A Midsummer Night's Death by K.M. Peyton.
Dell, 1981. 171 pp. $1.75.

The complex structure and tone of this sequel to Peyton's Prove Yourself a Hero may initially inhibit the reader's involvement in Jonathan Meredith's quandaries. Jonathan, sixth form prefect at the exclusive British boarding school, Meddington, struggles internally with the feelings he harbors for Charles Hugo, Himalayan mountain climber and math teacher at the school. His admiration, bordering on "exaggerated liking" for Hugo, is so strong that Jonathan can not reconcile his untarnished image of Hugo with the knowledge that Hugo is involved with the death of an almost universally disliked English teacher, Mr. Robinson. Jonathan has two external struggles. One is with his oafish roommate Ashworth, the only person in whom Jonathan unthinkingly confides his knowledge of Hugo's involvement in Robinson's death. The other is a less believable burgeoning relationship with Iris Webster, a lonely, unstable classmate, "madly in love" with Robinson. The precise syntax, intertwined plot lines, and technical information concerned with climbing, while somewhat distracting at first, become secondary background as the fine characterization of Jonathan Meredith evolves.

Reviewed by Linda Gademan, Kennedy Junior High School, Enfield, CT.

PAPERBACK REVIEW

Hold Fast by Kevin Major.
Dell, 1981. 224 pp. $1.75.

Hold Fast is a deeply moving story about a young Newfoundland boy's rage. Michael, the central character in the story, finds his life completely changed when his parents are killed in an automobile accident and he is sent to live with a most tyrannical uncle. Tension builds in Michael not only because of friction with his uncle but also because of continuous fights at school over his different background. When Michael can no longer take the pressure at home and at school, he convinces his younger cousin to run away with him to the home he had loved and lost. Since the setting of Hold Fast is in Newfoundland, some of the dialect and experiences may be somewhat unfamiliar to American students. However, this should not discourage them from reading this emotionally powerful story that so revealingly depicts the process that some must go through to rid themselves of their destructive feelings. The Canadians have already given Hold Fast three Young People Book Awards, and Scholastic Voice magazine devoted its December 11, 1981 issue to a condensation and lengthy discussion of the novel.

Reviewed by Darla Shaw, East Ridge Junior High School,
Ridgefield, CT.

Grantsmanship And The Teacher Of Literature

Barbara Bloy

Though we are the ones who most vehemently (and rightly) object to the gobbledygook of grant writing, that preposterous language which makes a simple plan sound earth-shaking, it is possible to win grants written in English for projects which English teachers are uniquely qualified to plan and run. In my experience, such extra projects have turned the smoldering fires of burn-out to the creative fires of enthusiasm. I was languishing under stacks of freshman essays at a state college, wishing for more intellectual stimulation and more of a chance to do what my scholarly training has taught me to do: read literature and lead others to read and talk about it with skill and understanding. Let's admit at the outset that we are trained to teach literature in graduate schools of English, but we teach ourselves to teach writing and the teaching part, for the twelve-year veteran I then was, can be tedious and consuming of both energy and enthusiasm. But the job is mostly to teach the captives the necessary skill of writing, using literature, if at all, peripherally. And the captives don't necessarily like to read, much less discuss what they have read in a thoughtful way. A grant program, such as the ones I have been involved in, gives the frustrated English teacher eager and well-read adults for audience and discussion group.

Where does one find adult readers? Why not try the public libraries? They are places that dispense books, that have meeting rooms readily available, that have lists of borrowers, that may even have program budgets, and that have a history of providing programs of interest to gardeners, builders of solar heated homes, and art lovers. Why not reading/discussion groups--a series organized around a theme? Someone trained in literature and the humanities talks about the books and then leads a discussion among participants who have shared the same reading experience. Instead of asking a lecturer polite questions, people who have read a book can hardly wait for the lecturer to stop making provocative remarks so they can engage in a real discussion, not a swapping of vague generalities and platitudes about a subject.

But what about money, you say? The truth is thatI've done plenty of lecturing/discussing for groups who offered thanks, a donut, and a cup of coffee: book clubs, chapters of NOW, PTA groups, even poverty-stricken libraries. It doesn't pay unless one writes a grant for a series or gets a librarian/library program director to help write one. Having earned a modest reputation in the wilds of rural Vermont for my "book talks," I

Formerly a Vermonter, Barbara Bloy teaches English at Saint Margaret's-McTernan School in Waterbury, CT.

latched onto Pat Bates, program director of a public library, who was willing to do all the work but what I was good at. I selected the theme and the books and did some of the actual lecturing. She figured out the budget, ordered multiple copies of the books, did all the publicity, got the books to participants (the grants paid for all those copies), plugged in the coffee pot, and led me to the lectern. For lecturing and leading the discussion I was paid $75 per session, $50 if it was repetition of a talk already given at another library as part of the same series, plus expenses. After we received the first grant, we were even paid to plan the others before they were funded.

We found three quite interested granters of money for this kind of program: the state's Council on the Humanities (every state has one); state, regional, and national library associations, and the National Endowment for the Humanities. The NEH, impressed with the great success of what we modestly began in one library in Rutland, Vermont, has since funded greatly expanded series, one available to every public library in Vermont, and one for libraries in Massacnusetts and New Hampshire. Many dozens of English teachers will be involved in this latest grant.

Since helping to plan and deliver these grant programs, I have found other unexpected sources of funds. For example, the trustees of an independent school which has closed are seeking proposals for programs in other independent schools which would go beyond the traditional curriculum to raise the aspirations of young women. I wrote a proposal for a reading/discussion series called "Women's Work" which, if funded, will draw interested students, parents, and alumni for ten evening meetings. My fee for coordinating the series and delivering four of the talks is $1500 (inflation abounds). My experience has convinced me that there will be participants in plenty and that they will be interested. What more could any teacher ask?

The foundations which offer funds do not come up with ideas, nor do they realize that English teachers are well equipped to offer such programs; it was up to me to demonstrate that I could and would offer programs on "Demystifying Shakespeare" or "Literature for Children," or "Recent Women's Fiction," or "New England Writers"--and of course a series initiated by one or two persons can benefit by including other teachers with particular expertise. It takes initiative, careful thinking and planning, and an investment in time which may not be immediately rewarded with money, but what we do every day, engaging people in good talk about good books, is our special expertise which we can make both profitable and professionally rewarding.

If anyone would like to fund a workshop in grant writing for Connecticut's English teachers, I volunteer to run it. My fee is a year's supply of donuts.

You Can Get There From Here

Bonnie Davis Gerrard

For the last five years, I have worked with hundreds of teachers who have considered changing careers. As a human service professional who taught English in an alternative high school during one stage of my career, I have also faced a similar decision. My experience has made me acutely aware of the complexity of such a choice, of the multitude of factors which must be assessed in order to make a good decision, one which meets one's own agenda but also is realistic in terms of opportunities available. I hope that you will find some of my perceptions helpful to you as you grapple with the question, "Should I change careers?"

Many teachers are forced to confront this uncomfortable question because of diminishing numbers of students and diminishing funds for education. For some, this question is attended by others, equally uncomfortable, such as: "Has teaching been a career for me, or did I fall into it, a temporary solution while waiting for my real career to begin?" "Do I really want a career?" "What do I really want to be?"

For those who just fell into teaching and did not go through a deliberate decision-making process which led them to choose teaching for personal productivity, changing careers challenges them to confront deliberate goal setting and planning for the first time.

For others, who chose teaching after having considered other options, through a process of self evaluation and goal setting, the question is a particularly painful and unwelcome one.

Change, itself, is unsettling. It threatens one's control. It implies lost emotional attachments. It challenges

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Bonnie Davis Gerrard is Director of Career Services at the Women's Educational and Industrial Union, a 105 year old multi-service organization in Boson, Massachusetts. Ms. Gerrard has a Bachelor of Arts in Philosophy and a Master's of Education from Boston University. While raising two children, she has worked in a variety of fields and positions, including counseling, teaching, being a research librarian and research assistant for a government related organization, and being a college admissions officer. For the past five years she has been a career counselor. She is a member of the International Association of Personnel Women and is on the Executive Committee of the Personnel Management Council.

one's security system and one's self understanding. Even when it offers improvement in one's condition, it triggers anxiety, fear and grief. When one must make unwarted change, anger, resentment and hurt are added to the potion, making adjustment and positive resolution more difficult.

Under the best conditions, when the change is voluntary and ample time is provided for assessment, research, acclimation to new ideas, goal setting and planning, the process of changing one's career can be exciting. Although the process is slow, it can be very rewarding. The first stage is generally marked by facing the dissatisfaction in one's current situation and recognizing the desire and need for change. Next there is often a stage of initial confusion, anger, denial, anxiety and fear. When this panic subsides, progress towards the new can be made. After one has adjusted to the idea of the change, then she or he can begin assessing personal interests, values, needs, commitments and skills and exploring appropriate options.

Unfortunately, in Massachusetts "Proposition 2 1/2" has denied hundreds of teachers the luxury of approaching a change in careers through a thoughtful, methodical process, and I wonder how their future career decisions will be affected by their lack of preparation.

While the pressure to reconsider one's commitment to teaching may be viewed by some as an unwelcome imposition, I propose that it can also be viewed as good fortune. It is important to reevaluate and reestablish one's commitment to any goal on a periodic basis because such an assessment provides an opportunity to take inventory of the change and growth which inevitably occurs as long as one is alive. Blind commitment to inorganic goals can cause one to block growth. Awareness and appreciation of growth and change often involve risk and discomfort as they lead to new commitments. For teachers, growth may lead from a commitment to the whole field (education), to commitment to one's own capabilities as a communicator, as an instructor, as an administrator, as a leader, a much different frame of reference.

Reassessment should include a testing of the presuppositions upon which the commitment was originally made. You should question presuppositions about your strengths and weaknesses. Did you chose a career which provided considerable structure because you were unsure about your abilities to solve problems on your own? Have you now grown more confident about your decisions and are finding the same structure inhibiting? Have there been changes in your value system, changes in your ideas about how human beings can and should work together in organizations? Many educators seem to have strong presuppositions about human behavior in profit making organizations which confine them to consideration of opportunities only in non-profit organizations. This limitation

can cause real hardship when there are few opportunities in the non-profit sector.

You may also find that your needs have changed. For instance, when you were younger and less self confident you may have been primarily concerned about security. Today, you may find that you trust your abilities and are far more concerned about your need for respect and growth.

As you assess your personal strengths, values and needs, you should assess your new abilities which have been tested through experience and which are documentable. These tested documentable abilities are skills which you can trade for new growth and experience. Whether you plan to leave a field or stay in it, it is important for you to review the new skills which you have acquired so that you can forecast your changing ability to take on new experience.

You might have taken new skills for granted since they are often acquired through activities which are associated in your mind with personalities and circumstances, subjective factors, rather than with your own accomplishments, objective factors. For instance, you may have filled in for a sick department chairperson for several months. Your perceptions about your performance may have been clouded by concern for the sick colleague, fear of being thrust into leadership, appreciation for the cooperation of other teachers and relief that everything turned out well. You may not have noticed that you provided leadership and proved to be a skillful negotiator, motivator and mediator through the exercise of strong analytic and verbal skills.

What skills do teachers offer? Their skills are of two kinds. The first group, I will call generic skills. These general skills are a base for specific, work related skills. Generic skills may be subdivided into:

1. Analytic/reasoning:
   - Research/analytic - categorizing, organizing, etc.
   - Management/administration - policy setting, coordinating, scheduling
2. Verbal:
   - Communication - writing, translating, instructing
   - Sales/promotion - recruiting, motivating, persuading
3. Quantitative:
   - Financial/numeric - calculating, budgeting, record keeping
4. Physical:
   - Mechanical/manual - assembling, installing, repairing
   - Physical/athletic - lifting, carrying, operating
   - Artistic - designing, painting, photography

If you think about your daily activities at work, you will recognize that you may use all of these skills. Undoubtedly, you will feel more positive about some than

others. In thinking about yourself in contrast to other teachers, in remembering activities in which you were involved earlier in your life, you may recognize that you have grown stronger in some skills, have developed new skills, and are still fighting old battles with others which continue to be weak.

You may have not only these generic skills but also have specific, work related skills which you have acquired through hobbies, summer jobs, volunteer activities or coursework which you might use in combination with your generic skills in another type of position.

For instance, in the research/analytic category, you may have expertise in test administration which could be used to provide remedial services to adults in business and industry, usually offered through the Personnel/Human Resource Department. In the management/administrative category, you may have planned, set up and run a conference, applicable to both personnel and marketing or for an administrative position. In the communications category, you may have developed a slide show and have acquired specific audio-visual skills which could be transferred into the production area of the broadcast industry or into Training and Development, housed generally in Personnel. As English teachers, you have strong writing skills. If you have taken a course on computers, you are in a good position to move toward technical writing, to serve as a translator between technical and lay people. In the artistic category, you may have strong skills as a photographer, or skills in sketching or painting which you've developed as an avocation. Again, fields which use audio-visual aids such as training and marketing, or commercial art or technical illustration might be of interest.

The specific skills which are most desired in the job market or technical or quantitative skills, reflecting a steady change from an industrial society to a techno/scientific society. Skills such as drafting, programming, bookkeeping, accounting, which can be acquired through coursework and summer employment can provide entry into new fields. Most employers recognize the value of strong generic skills such as analytic, administrative and communication skills as essential for growth into management.

During the last three years, I have seen substantial interest on the part of employers in the abilities of teachers to motivate others and to promote ideas and information as a basis for sales. Many teachers may recoil at the thought of sales as a career, envisioning themselves having to jam unwanted, unimportant products down the throats of reluctant buyers just to make a profit for a company. However, sales at its best is an educative process based upon a knowledge of the customer's needs and an understanding of the virtues of one's product or service, a process familiar to teachers.

Sales is a function necessary for the distribution of all kinds of products and services, and one can choose from any in which he or she can believe. In the non-profit sector, sales related functions include fund raising/development, admissions, recruitment and advertising.

One area which women rarely consider, but which offers real opportunity to people with strong analytic/management skills is manufacturing. If you like to organize, analyze, plan, coordinate, schedule and delegate then manufacturing offers interesting opportunities. Workflow needs to be analyzed, planned, assigned and supervised; this is done by a Production Supervisor. If you like to keep track of materials, count and plan for needs, Inventory Control might be of interest. If you are a chronic comparison shopper and pride yourself in your ability to select carefully and prudently, Purchasing might be your niche.

As you can see, there are many opportunities for productivity outside of education which would use the skills which you have acquired. It is up to you to determine which are your strong suits and how you want to play them. Many people seem to have trouble understanding themselves in terms of occupational groups or fields. For instance, many people will say to me, "I can't relate to computer programming or Personnel." Rather than trying to imagine oneself as a sales person or in banking, it might be more helpful to think, "I have strong writing and organizational skills; what jobs, organizations, industries use my skills?" Using a skills approach, you may feel more at home with new options.

Unfortunately, I have found that many teachers seem to share a crippling problem: they know only about the world of education. Over and over, I have heard teachers say, "I don't know what's out there." Although I know that human nature leads us to associate with those who share our ideas, goals, concerns and activities, I think it is crucial for educators to know about the variety of opportunities for human productivity, not only for the educator's sake, but also for the student's.

I hope that all teachers will be motivated by these uncertain times to explore and become acquainted with "what's out there." I urge you to expand your acquaintanceships and friendships to include people from business and industry, to become involved in civic and social activities which give you exposure to people in diverse fields, to use your spare time and summers to develop new skills which will help you to understand other occupations.

We are blessed and cursed with being part of a great transition from the industries which predominated the 20th Century to infant technical and scientific industries such as micropressing, bioengineering, telecommunications, marine

and space developments. Many of the specific, work related skills which have been at a premium in the employment market are rapidly becoming obsolete, and yet many of the new industries are still so young that their needs are unidentifiable.

How can one prevail during such a transitional period? I believe that personal flexibility and the willingness to learn are the key ingredients for success. You must be open to change, must welcome it with a sense of adventure and must commit yourself to trying to understand new developments. Many future oriented new periodicals enthusiastically explain evolving industries and fields. Read them to expose yourself to new developments.

Attitude seems to be the most important ingredient in changing careers or growing in one's original career choice. Self-confidence, a sense of adventure, a lively imagination; these seem to be the traits which create opportunities. These traits engender trust and confidence in potential employers. They offer growth for an employer. They also, incidentally, make a job search a lot more fun.

In summary, I propose that if you analyze yourself well, own up to the skills which you have acquired and search for the best environment for productivity, you will become self-confident and will discover opportunities. It is the adventure of finding a path of one's own which is the most rewarding.

SUGGESTED READINGS

Self-Assessment: Skills, Interest, Values

Catalyst Career Option Series, Catalyst, New York, N.Y.
Planning for Career Options
Launching Your Career

Catalyst Self-Guidance Series, Catalyst
Planning for Work

Catalyst, What to Do With the Rest of Your Life: The Catalyst Career Guide for Women in the '80's. Simon & Schuster, New York, N.Y. 1980.

Crystal, John C. & Richard N. Bolles. Where Do I Go From Here with My Life? Seabury Press, New York, N.Y. 1974.

Figler, Howard. A Career Workbook for Liberal Arts Students. Carroll Press, Cranston, R. I. 1979.

Ford, G.A. & G. L. Lippitt. Planning Your Future: A Workbook for Personal Goal Setting. University Associates, San Diego, CA.

Fox, Marcia R. Put Your Degree to Work: A Career Planning and Job Hunting Guide for the New Professional. W. W. Norton & Co., New York, N.Y. 1979.

Osborn, Ruth Helm. Developing New Horizons for Women. McGraw Hill, New York, N.Y. 1977.

Robbins, Paula I. Successful Midlife Career Change. AMACOM, New York, N.Y. 1978.

Simon, Sidney B. Meeting Yourself Halfway: 31 Values Clarification Strategies for Daily Life. Argus Communications, Niles, Ill. 1974.

Occupational Information: Exploring the World of Work

Business and Professional Women's Foundation. Where the Jobs Are: An Annotated Bibliography, 1979. Available for $1.00 from B.P.W. Supply Service, 11722 Parklawn Dr., Rockville, Md. 20852

Catalyst Publications: Career Opportunity Series for Undergraduate Women
Educational Opportunity Series
Career Opportunity Series

U.S. Government Publications:
Guide for Occupational Exploration. Department of Labor
Dictionary of Occupational Titles. Dept. of Labor
Occupational Outlook Handbook. Dept. of Labor
Vocational and Career Education Subject Bibliography. U.S. Gov't. Printing Office, SB-110, 9/12/80.

Career Development

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Chaistain, Sherry. Winning the Salary Game: Salary Negotiation for Women. John Wiley and Sons, N.Y., N.Y. 1980.

Hall, Douglas T. Careers in Organizations. Goodyear, Pacific Palisades, Ca. 1976.

Harragan, Betty L. Games Mother Never Taught You: Corporate Gamesmanship for Women. Warner Books, N.Y., N.Y. 1977.

Hennig, Margaret & Anne Jardin. The Managerial Woman. Anchor Press, Doubleday, N.Y., N.Y. 1977.

Ilich, John & Barbara Schindler Jones. Successful Negotiating Skills for Women. Addison-Wesley Publishing Co., Reading, Ma. 1981.

Josefowitz, Natasha. Paths to Power. Addison-Wesley Publishing Co., Reading, Ma. 1980.

Kanter, Rosabeth M. Men and Women of the Corporation. Basic Books, Inc., N.Y., N.Y. 1977.

Rivers, Caryl, Rosalind Barnett & Grace Baruch. Beyond Sugar and Spice: How Women Grow, Learn and Thrive. G. P. Putnam's Sons, N.Y., N.Y. 1979.

Schein, Edgar H. Career Dynamics: Matching Individual and Organizational Needs. Addison-Wesley Publishing Co., Reading, Ma. 1978.

Career Change for Specific Occupational Groups

Teachers:

Andelman, Frederick. "Is Teaching Forever?" The Massachusetts Teacher, Jan./Feb. 1980.

Miller, Anne. Finding Career Alternatives for Teachers, Apple Pub. Co., N.Y., N.Y. 1979.

Pollack, Sandy. Alternative Careers for Teachers, Harvard Common Press, Harvard, Ma. 1979.

Postlethwait, Samuel N. Exploring Teaching Alternatives. Burgess, Inc., Minneapolis, Mn. 1977.

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Jack Spratt could eat no fat;
His wife could eat no lean.
They set their teacher scurrying
To lick their crumby plates clean.
Anonymous

From Classroom To The Podium

Ruthe Wright Boyea

Very few of us who have been in the work force for over twenty years are still in the same position or place as we were when we started to work. Demographers who analyze trends in the labor markets and try to make projections for the future are warning those of us who work that we must be prepared to accept change. Change may come from promotion, from moving to new locations, or from technological and scientific advances which force out the old and bring in the new.

My life is an example of accepting change. I have lived in six different communities and have been employed by six different employers. I have had to adjust. I have had to find the skills and knowledge that were transferable in each new professional position.

Back in undergraduate college I enrolled in many courses in language arts: composition, creative writing, communications, speech, play writing, and drama. I took these courses because they were interesting to me and I had some freedom to choose. Each time I had a job change I found that my writing, communication and public speaking skills were needed to carry on the new assignments.

What skills from undergraduate courses were transferable? All the skills from the language arts courses.

After many years as a teacher, the last ones as an Assistant Professor in the English Department, I accepted the Directorship of the Women's Center, an administrative position. Everything I developed throughout my varied career is now in full use as I teach and train staff, write publicity, correspondence, announcements, flyers, news stories, develop and lead workshops, respond to interviews and accept numerous public speaking dates.

The ability to change from a college English instructor to a successful public speaker has been a wonderful discovery for me. Not all public speakers design and prepare their presentations in the say way; creative writers, too, work at their craft in many different ways.

Ruthe Wright Boyea is Assistant Professor Emeritus of Central Connecticut State College, Director of the Women's Center, and Instructor of Speech and Assertiveness Training.

It is my belief that effective public speakers are effective creative writers. Speakers must, however, also have the ability to carry an audience with them for however long it takes to complete the presentation. Many successful speakers design and construct their speeches by using the methods used by many established writers. These methods are first, a period of introspection where the mind is active; second, writing down of the ideas that follow from the mind; third, an awareness of what must be researched to fill in the gaps in knowledge and to re-enforce the creative ideas or inspire new directions; finally, putting some kind of a first draft on paper. Just as with writers, public speakers find out that many drafts are necessary before the final presentation is ready. I remember in English classes trying to teach students in elementary school and college these same processes so that they could improve their writing skills. Now that I teach public speaking courses, I find myself transfering from the teaching of English to the teaching of Speech 101.

Have you noticed the many times you help your students to become aware of who will read their work, who will judge their work, who will appreciate their work? In public speaking this is the audience who will listen, who will judge, or who will be amused. This audience will learn from or accept or reject the speaker's idea. Another transfer from the English class? You be the judge!

Many of the skills used in writing an acceptable and valued article or story are the same as those used in producing an acceptable and valued speech. Careful choice of words that mean exactly what is expected; sentences that have a beginning and an end, that stick to the point and are interesting and informative, are basic to good writing and speaking. Paragraphs that show divisions of thoughts and ideas help those who read as well as those who listen to shift and move on. Logic, organization, introduction, conclusion; all these are significant in writing and speaking. Another transfer from the teaching of English?

Some skills used in public speaking are not of concern to those who use paper and pen to communicate: body language, eye contact, voice tone, and pronunciation. However, for creative people in writing and speech making, preparation is important and time consuming. As a public speaker who must now refuse many requests because time is not available for the preparation, I am aware of the extraordinary time needed to prepare. I spend hours choosing the exact words and sentences which will clearly express my ideas. Just as in writing, a wrong quotation, an inaccurate statistic, a garbled bit of information, may wipe out the value of the entire presentation as members of the audience pin their

attention on the error. Specific research is the basis for documentation, creditability in presentation, workshops, interviews, or panel discussions.

EGO BUILDING

A well documented public presentation that meets the needs of the audience and is delivered in a welcomed and accepted manner is an ego builder. The self-satisfaction is immediate because the audience responds immediately. You know your time and energy have been well spent!

You may have to accept a number of public speaking engagements as part of your position, as I do in my job. Also, you may wish to donate your time because of your association with the group. After you have built a reputation as a speaker, discussion leader, panel member, you should consider requesting an honorarium or fee.

As the requests for my presentations have increased, I do not accept unless my expenses are paid and an honorarium which is based upon the size and importance of the group is given. Small groups in my home town with limited funds are expected to give an honorarium of twenty-five dollars for a presentation. My fees then graduate to at least $100.00 for traveling away from home. I expect motel/hotel, banquet or luncheon costs to be covered by the organization.

Other career opportunities have come from my public speaking acceptances. I now teach Assertiveness Training and Public Speaking. I work as a consultant on Women's Issues and direct and organize workshops in education, women's issues, and management skills.

Some might say that a Professor Emeritus is without value in the marketplace. I have not found this true. My training as a teacher of composition and language arts, my experiences in drama and writing have given me the tools to enable me to re-train when it was necessary for me to move to a new community, transfer to a different job, or accept new responsibilities.

Teacher to Run Brothel

By Carl Nolte

A highly respected biology teacher at Analy High School in Sebastopol is quitting his job to become the manager of a million-dollar brothel in the Nevada desert.

Russell Reade, 40, described by the superintendent of the Analy Union High School District as "an outstanding teacher," was approved for the job by the Nye County Brothel Board yesterday.

He had been hired to run the Chicken Ranch, the biggest brothel in southern Nevada, by his childhood friend, Kenneth R. Green, also 40, who

Reade, contacted by phone at the brothel last night, refused to comment on his new job or his reasons for taking it.

Documents filed with the Brothel Board show that Green, who said he is also manager of the Wallbangers Racquetball Clubs in Corte Madera and Novato, paid $1 million for the Chicken Ranch, which is located just outside the town of Pahrump, 65 miles from Las Vegas.

The news of Reade's new job hit the high school district superintendent, Lew Alsobrook, who is Reade's old boss, like the proverbial ton of bricks yesterday.

"The world being what it is, nothing is supposed to shock you completely any more," Alsobrook said, "but this one came close.

"If you had asked anybody in this school district what the chances were that Mr. Reade would be running a brothel in Nevada.... well, they never would have believed it." Reade, he said "was a really good teacher. The kids really learned from him, and he had that gift to bring out their academic best."

Of Reade's new job, Alsobrook said, "It doesn't hit me as an appropriate action for someone who works with children."

Reade asked for and obtained leave from the Analy last month. According to Alsobrook, he told the school board that he had urgent business in Oregon.

"He had some land up there, and he told us he wanted to subdivide it. He said it had to be done right now. He never mentioned Nevada," Alsobrook said.

Alsobrook said Reade, who went to school with Green at Analy, taught biology there for 12 years and made about $25,000 a year.

"I imagine he did it for the money," the superintendent said. "He was always interested in doing well financially. He bought gold, and land in Oregon, and he and Green were good friends."

Reade, who is married, lived in Novato until he apparently moved to Pahrump to take the brothel job last month. Reade was unavailable for comment yesterday.

Because Reade is on leave until September 1983, Alsobrook does not need to act quickly to disassociate him from the high school. "If he were still on the staff, I would do something immediately," he said.

Reade's new job will be general manager of what people familiar with the Chicken Ranch's operation call "a major league whorehouse."

The Chicken Ranch is a bit inconveniently located — 65 miles of highway northwest of Las Vegas, in a town of 250 at the foot of the Spring Mountains.

In 1980, the Chicken Ranch's former owner, Walter Plankinton, began operating what was then called "the world's first regular service brothel airline" to bring customers from Las Vegas, where prostitution is against the law.

Once in Pahrump, the customers drove down a dirt road to the Chicken Ranch, where a blinking red light advertised the wares.

The ranch features an average of about 15 prostitutes, depending on the season. Prices start at $30 and go up rapidly. The place takes credit cards but does not have a liquor license. Liquor is given away free.

The Chicken Ranch was firebombed in 1978, and four men, including the operator of a rival brothel, his manager and a former Nye County sheriff's lieutenant, were indicted.

SAN FRANCISCO CHRONICLE

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Resource

Sandra A. Lyon

Dorothy K. Bestor. Aside from Teaching English, What in the World Can You Do? Univ. of Washington Press, 1977.

As an English major, English professor, editor and placement counselor, Dorothy K. Bestor often encountered the dejected or angered English major facing the job market who questioned the value of the years spent in such an "impractical" field. Besides the encouragement and guidance most job-ensconced adults give to concerned job seekers, Bestor provided more. In 1977 the University of Washington Press published her Aside from Teaching English, What in the World Can You Do? If you need to get or give advice about confronting the job market, beg, borrow of buy the book--if you can find one. It's now out of print. But there's good news: the University of Washington Press is bringing out a new edition early in the fall of 1982. Reflecting the expansion of her focus beyond English, the new title will be Aside from Teaching, What in the World Can You Do?

Two questions arise immediately about a book like this: Won't the book be dated even as it rolls from the presses? How can someone in the Pacific Northwest adequately reflect nationwide conditions? To the first, the answer is no. Not designed as a directory of job opportunities, the book focuses on types of jobs (editing and in-service teaching, for example) and types of employers (such as business and government). While a listing of jobs would be quickly outdated, a list of types remains current longer. That also answers part of the second question since the kinds of jobs and employers are similar nationwide. In addition, Bestor gathered information from "more than 350 employers and successful job-seekers" nationwide. (p. xv) She has increased that coverage for the 1982 edition.

Both books begin with the important assessment chapters, the most crucial of these assessments being an exploration of one's own assets. (In the 1977 edition she recommends the chapter 5 exercise in What Color Is Your Parachute? as an excellent beginning. Perhaps that would be a place to start if you're forced to wait for the 1982 edition.) She stresses a thorough self-inventory and job-opportunities analysis as prerequisites to applications. (Candidates willing to do anything or those who request nebulous jobs, indicating a lack of knowledge of a firm, are not impressive.) Once the assessments are complete, she recommends preparing a topical resume, including only the information pertinent to the jobs one has chosen to apply for. In fact, having a separate resume for each type of job is a good idea. To prevent the debilitating focus on joblessness, Bestor says, keep working--even if it's at a volunteer job.

Although appropriate for some situations, the consensus among those Bestor queried was that returning to school for yet another degree was as much of a drawback as a help: "Candidates with advanced degrees in several subjects usually do no better in the job market than those with one N.A. or Ph. D." (p.54) Experience is at least as important as degree work. Practical courses and on-the-job training (even in volunteer work) can often provide the breadth necessary to qualify for a job. Several employers also commented on their suspicion of those with advanced degrees in more than one field: Could the candidates not succeed in the original field? (We don't want to hire a loser.) Or is the candidate just marking time until the original field proffers a job? (We don't want to spend the time, effort and expense to train someone who will leave for a better position.)

Bestor lists courses reported as valuable by successful job seekers: accounting, advertising and layout, basic computer language, editing and copy-editing, grant proposal writing, graphics, introduction to health services, photography, publication procedures, reading development, technical writing and editing, urban planning, and writing for publication.

For the 1982 edition there are five new chapters. "The Rules Have Changed: Considerations for Ph. D.'s" includes results from an unpublished questionnaire administered by the Modern Language Association and from her own smaller one as well as statements by and case histories of those who have successfully changed careers. This chapter will contain one of the most important conclusions: The situation is not so hopeless as currently thought. "Exploring Your Assets and Options" and "Presenting Yourself" expand concepts presented in the 1977 edition. "On Your Own: the Humanist as Entrepeneur" discusses current theory about humanists in business and cites as examples some successful job seekers she queried: bookstore owner, book publisher, editorial consultant, communications consultant, documentary film maker, college administrative counselor, grant proposal writer, archival manager and several who teach writing to aduits, either independently or for businesses, hospitals or government. "For and About Women" is directed toward the career problems of women.

All other chapters and the summary, conclusion, bibliography and appendices are revised. In addition to the brief vignettes from the earlier book, the new edition will feature 21 extended case histories.

The last half of each edition chronicles types of positions available in various segments of the job market: nontraditional teaching, other on-campus opportunities, freelance editing, institutional editing, media and related fields, book publishing, business, and local or federal government positions.

Positions in nontraditional teaching include emerging specialties like English as a Second Language--now decreasing somewhat or scientific and technical communications, overseas schools, community colleges, continuing education, in-service for business, professional and alumni groups and part-time teaching. These situations often permit more experimentation than a full-time job would. They can also provide information for journal articles and textbooks or a bridge to another career.

Since staff usually outnumber faculty members, campuses are a second source of jobs, some of the most common being academic adviser, documents and procedures analyst, editor, employment representative, financial aids counselor, grants and contracts office staff member, information specialist, minority affairs counselor, placement counselor, publications office, school and college relations office and women's programs in continuing education. All of these positions require good language and public-relations skills--skills most humanities graduates have.

"Although you will never become rich or famous through a career of free-lance editing, there are several advantages to considering it...." (p. 105). The ability to control time and working conditions, the knowledge gained from the authors and materials and the likelihood of its leading to a more lucrative or satisfying job in a related field make free-lancing an option to consider. Expanded considerably for the 1982 edition, the free-lance chapter discusses editing for authors and publishers and, typically, recommends helpful publications for job hunters in either area. Bestor has included the results of a survey of of 35 of the 55 editors she contacted across the country, five case histories, and digest of comments about getting started and getting satisfaction in the field, and the frustrations and pieces of advice shared by successful job seekers. Also new to the chapter is a discussion of modern machines vs. humans: Aren't the computer and the word processor taking over in editing? Bestor's answer is no; they need not be. They're helpful, of course, but humans who care about language are necessary both at the programming stage and at the end, to override the mechanized decision of necessary. If the public can be convinced if the necessity for the precise use of language, more people will remain in the editing field. So Bestor predicts that there will not necessarily be fewer jobs but that there will be different ones.

A career as an institutional editor may be more feasible than most humanities graduates realize. Responses to fifty questionnaires to editors and information specialists revealed that, while an asset, a scientific or technical background is not a prerequisite. In fact, "The consensus among both employers and employees is that most of the vocabulary of a technical subject has to be learned on the job, and that the editor or information specialist is hired mainly for his or her skill in digging out, sifting, and organizing material and writing it up

clearly and effectively." (p. 110) Editors and information specialists recommend that applicants get some writing experience (perhaps on campus publications, through internships or as a volunteer); get nonfiction published--even while you are still in school (newsletters for non-profit organizations, for example); show your published work widely, even to those not advertising for editors or information specialists; learn to do something in a related field (like writing grant proposals, doing graphics or training as a professional secretary); take a non-writing job in a department or firm that has the kind of writing job you'd like; take a minor in (or at least do extensive reading in) a specialized field that uses scientific or technical language.

Much of the same kind of advice applies to those aspiring to careers in other segments of the job market. For those seeking positions in media or in book publishing, Bestor recommends working on publication, radio or television station staffs on campus or in small towns or large neighborhoods to gain the variety of experiences such organizations provide. Book publishers, in addition, recommend some business experience especially with bookstore sales as useful. Unlike other types of jobs, in book publishing secretarial and sales jobs are potential starting places for aspiring writers.

In her chapter "Writing and Research in Business" Bestor cites a 1973 survey of business firms asking whether the organizations hired graduates with English majors who lacked specialized training in their area. Of the 400 firms responding, 85% said they did. In the business field, writing and editing internal publications or communications for buyers and consumers; doing public-relations work; writing advertisements; and teaching in-service courses are possible starting points. Humanities graduates also have appropriate backgrounds for work in personnel, management, research and development and employee training.

The same background qualifications and preparation qualify graduates for government jobs. The ability to analyze a problem, do research and communicate the results is essential to such positions. Bestor advises those skimming job titles not to be discouraged by the relatively few classified as writing or research jobs. Most of these writing and research jobs fall under such categories as planning, administration or specialist. Read the job descriptions themselves. Government jobs are, of course, declining as the budget ax cuts ever deeper. Just as the 1982 edition went to press, Bestor added a disclaimer about the mixed job opportunities. Her advice: Don't pin your hopes on a government job. There could, however, be month-by-month changes both locally and nationally.

Appendices list useful courses and programs, survey questionnaires, some publishers' responses, internships and resource organizations.

The conclusions in the 1982 edition of Aside from Teaching, What in the World Can You Do? are no less hopeful than those of its 1977 predecessor. Degrees in English and the humanities can provide candidates with the basis for desirable non-teaching positions if job seekers assess their assets and employers' needs and learn to sell themselves. After all, Bestor points out, such non-academic work "didn't noticeably hamper such writers as" Fielding, Melville, Arnold, Chekhov, William Carèos Williams, T.S. Eliot and Virginia Woolf. (p. 228)

Reviewed by Sandra A. Lyon, Interlake High School, Bellevue, WA.

PAPERBACK REVIEW

Seems Like This Road Goes on Forever by Jean Van Leeuwen. Dell, 1981. 190 pp. $1.75.

Mary Alice Fletcher is a seventeen-year-old who stole a sweater from a local department store, fled in her father's car, then crashed, severely breaking one of her legs. This information, however, is not completely divulged until the next to last chapter. The bulk of the plot revolves around Mary Alice's hospital conversations with a female psychologist, Dr. Nyquist. During the course of these interviews, the reader is informed of the mental pressures endured by Mary Alice as the daughter of a straight-laced minister and his obedient wife. One also learns, a little at a time, about the series of events that led up to Mary Alice's becoming a kleptomaniac. In recent years several authors have written psychological novels about and for teenagers. Although many of them are excellent books, they present difficulties for some young adult readers because of the levels of abstraction in their plots. Van Leeuwen's book, while including elements found in the psychological novel--frequent use of flashbacks and periods of fantasy--is constructed in such a way as to make it more readable for the average teenager. The 190 pages are divided into 25 short chapters, the longest being only 17 pages. The first ten chapters alternate between present time in a hospital room and flashbacks into the major character's past. As such, this is an excellent choice for introducing teenagers to the psychological novel.

Reviewed by Philip M. Connors, Kennedy Junior High School, Enfield, CT.

Job Resource File

Barbara Leigh Laurain

Most people feel that only 1/3 of the available jobs are ever advertised in the local newspaper's want ads. To get a more reasonable job, one has to have "contacts" in the business world. The big question arises, "How does one make these contacts?" A few of my college friends and I came up with a solution which we implemented through the help of our college alumnae association. The theory could be worked out through other groups such as church groups, school groups or neighborhood associations. What we put into effect in the Boston area is called the Job Resource File.

The file itself is merely a cross-referenced index of occupations filled by the college graduates and their husbands. The information was compiled from a questionnaire which was sent to all alumnae listed in the area. Data included were descriptions of the company, job description, education needed for the job, benefits and possible advancements. These jobs are both paid and voluntary. We also asked permission to put this information on file. This meant that a person seeking background information about a particular career could contact these people in writing, on the phone or perhaps even in person. This initial "Contact" is to answer basic questions a person might have about this job area. If the advisor feels he could assist the candidate more in his/her search, perhaps he could recommend contacting a person within the company. Oftentimes, just the practical information is enough of a lead.

Women who move into the Boston area become aware of this resource through college newsletters and alumnae publications. One graduate holds the file and has her telephone number published. People then contact her and she relays the appropriate information. Every few years the file is updated by a repeated mailing of the questionnaire.

Naturally, this operation must be modified for different circumstances. However, over the past eight years, the Job Resource File has served many job seekers. It provides a more personal link to what sometimes can be an impersonal, cold chore of job hunting.

Barbara Leigh Laurain is a graduate of Smith College, Northampton, Mass. She teaches at Timothy Edwards Middle School, South Windsor, Ct.

On The Road Again: The Seminar Circuit

Bob Lucking

English teachers possess a unique array of skills which may well lend themselves to employment beyond the classroom. In 1980, workers who dealt primarily with information constituted fifty percent of the labor force, and as a result, the number of people employed in industry has dropped to a hundred-year low of less than twenty percent of the American population. Some analyists now refer to this trend by stating that ours is an information economy. English teachers rightfully take pride in their ability to communicate well: it is part of their business. They know the broad dynamics of human intercourse; they understand language and use it with facility. They are scholars of communication in a society dependent upon information.

Along with the development of our information-dependent society has been the growth of the seminar business. A brief peek into the average mailbox will likely reveal a variety of brochures advertising seminars on nearly every conceivable topic. The seminar business has grown out of a need for fast dissemination of information. Rapid technological advancements have created a knowledge explosion, causing decision makers roles to recognize the need for the most current information possible. Many people are compelled to keep abreast of new techniques or to gather new information relevant to their work, and seminars are one mechanism for maintaining current job training. Many seminars are therefore quite technical in nature. However, with increasing emphasis on worker productivity and satisfaction, many other seminars focus on management techniques and varied facets of human interaction. So great has been the growth of the seminar business that seminars on the seminar busines are offered!

I came into the business rather by chance. I had been involved in research regarding educating gifted youngsters and had conducted several inservice workshops on the topic when I was contacted by a seminar firm. I was contracted to conduct one-day seminars in major cities across the midwest on the topic of education for gifted and talented young people. My assignment was to conduct ten such seminars in the course of the year, and I have found the work exciting and complementary to my normal teaching responsibilities. Since I am employed at a university teaching English education and other similar courses, my preparation for the seminars has been useful in my teaching and has brought about a unique form of professional stimulation I might not have otherwise enjoyed. Because some of my seminars are scheduled for the summer, I have to reschedule very few classes, and because of the visibility I provide to the university, I have the blessing of administrative

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Bob Lucking teaches English education courses at Valparaiso University in Valparaiso , IN.

My typical schedule is to fly to the appropriate city in the evening prior to the actual seminar. The following morning I make certain that the meeting room and my materials are in order. Because the seminar business is burgeoning, hotels regularly make their facilities available for such affairs, and hostess services are common in many cities to provide help with registration and general housekeeping. The seminar runs from nine a.m. until four p.m. with breaks and lunch interspersed. Limousine service is prompt and dependable at most well known hotels for a return ride to the airport, and I can usually be back home with my family for a late dinner.

Holding the interest and intellectual attention of a group of people for over five hours is a gargantuan challenge. However, the English teacher has, in addition to a facility in language use, the classroom experience to understand the importance of pacing. While seminar registrants expect a fairly consistent flow of information, "the teacher" in us understands the importance of humor and appropriate tasks to break the monotony of listening. Additionally, many of us have had courses in audio video techniques, so it is natural to augment a presentation with visuals.

Presenters of seminars find themselves in a reasonably lucrative business, with salaries ranging from $200 to over $500 a day, plus expenses. But it is earned. I believe that all presenters experience some degree of anxiety, and the stress of a full day of speaking is substantial. The glamour of travel fades rather quickly when one row of airport-area hotels looks identical to the last. Anyone who has flown regularly can identify the travel-worn businessmen (male domination is quite apparent), many of whom have numerous stories about the grinding effect of constant travel. I have found myself sitting in an airport, ticket in hand clearly indicating the time and gate of my connecting flight, but not remembering whether I was in St. Louis or Kansas City.

However, I have found the seminar business to be personally rewarding and professionally invigorating. I am forced to read widely in the field and continue my own research, all of which contribute to my knowledge of teaching. My scholarship continually reminds me of the necessity of meeting individual learning needs rather than "aiming for the mean." I am fortunate that my seminar involvement is closely related to my teaching responsibilities, and I am equally fortunate in being surrounded by administrators who understand that the persons who are professionally excited and personally motivated are likely to do well in their classes.

Having immersed myself in the seminar enterprise, I have now begun for the sake of curiosity to monitor the job section of Chicago-area newspapers. Several classified ads have appeared in recent months for seminar presenters. Some of

these require rather specialized and esoteric backgrounds and expertise, but others are more general and offer training for the presenter as part of the arrangement. Many require only a couple of days each month. Moreover, some seminars focus specifically on the topic of improving business writing skills. But the first prerequisite for a seminar presenter is the ability to communicate readily and well to groups of people. English teachers have these skills and canpproudly extend their expertise to the wider business or education community as an adjunct to their teaching responsibilities.

PAPERBACK REVIEW

Breaking Up by Norma Klein.
Avon Flare, 1981. 174 pp. $1.95.

With all the talk of censorship, over-cautious book purchases, and the Moral Majority, one feels rather uncomfortable reviewing a book and warning that "it could cause problems." Breaking Up, however, puts this reviewer in just that position. In the novel, two adolescents--Alison, 15, and Martin, 17--must decide whether they will stay in California with their rather unpleasant attorney father and his second wife after their summer vacation or return to New York City to live with their mother Cynthia and her lover Peggy. Ironically, the presentation of lesbianism in the story is not the problem; ramifications of the mother's relationship as well as the whole matter of being gay are at least superficially discussed in the book. Cynthia and Peggy, in fact, have the only outwardly happy adult relationship in the novel. The two heterosexual couples have strained relationships at best. What is problematic, however, is the book's presentation of teenage sexual activity, much of which does not advance the plot. There are such things as Martin's solemn assurance to Alison that twelve is old enough to form a relationship meaningful enough for sexual intercourse. Martin is involved in an intimate physical relationship with a girl his age, a relationship which is condoned by her mother and which seems to be the basis for his decision to stay with his father. Alison has a rapidly escalating physical relationship with her best friend's brother, although they really don't date. This relationship leads to sexual intercourse when Ethan comes to New York and stays overnight with Alison, her mother, and Peggy, an action not required by the plot. While one might willingly defend a novel dealing with the topic of lesbianism and children's relationships with a lesbian mother, or a gay father if that were the case, this reviewer does not care to get in the position of defending sex for twelve- or even fifteen-year-olds or condoning passages such as the description of Ethan's penis in a condom. Book purchase money might be better spent elsewhere. It's rather a shame, too, because novels dealing with gay life styles have a place on the shelves.

Reviewed by Marion D. Bradley, North Branford High School,
North Branford, CT.

Last Day

Loyal Carlon

June 17, 1982:
Academically speaking,
I've come to the end of another
successful mind-molding year,
but
realistically,
I'm counting penny rolls,
scanning Help Wanted ads,
and swearing it won't happen again.

What won't?

Unemployment won't;
the unknown summer won't;
the anxiety won't.

Flashbacks to a September,
not January, resolution
that promised to secret away
some of each month's check
to use during this summer
"vacation,"
question my determination.

What happened this time?

Unexpected everything!

So,
approaching another barren two months,
I cringe for the 13th year and sign
another annual,

"Enjoyed getting to know you.
Have a great summer vacation
and keep in touch!"

Loyal Carlon teaches at Pershing Junior High School, San Diego, CA

Riding The New Wave With Computers

Betty Oxford Mason

To earn extra money I am hanging ten on the current wave: computers. Late afternoons and on Saturdays I work with students in my home teaching them computer skills.

It all started about two years ago when one of my colleagues suggested that several of the faculty members join him in taking a computer course. Although several of us took the course, he and I were the only two who had consuming interest. He bought an Apple microcomputer right away; I thought I couldn't afford one.

Then one day about a year ago my colleague had another idea. "Let's go into business and teach computer skills to children," he suggested.

It took only a second for me to agree. We went to the bank, borrowed money, bought another Apple microcomputer, a printer and some software. We put an ad in the paper and put brochures in the elementary and junior high schools. Soon we had our first call, and we were in business.

My partner and I found that parents were more interested in enrichment activities than they were remedial tutoring, although we did some of both. We used some English/language arts activities, such as, using the Apple Writer (a program that converts the computer into a word processor) and the printer for creative writing. The students enjoyed the easy correction and rearranging of their writing without picking up a pencil. We used other programs such as programs on antonyms and crossword puzzles. We also found suggestions in English and language arts journals.

We used other activities besides English/language arts. We teach programming which requires logical thinking processes. We also use some mathematics.

Although we aren't getting rich, we are making some money. We can pay our bills each month and have a little extra for ourselves. We charge ten dollars an hour and take four students (two per computer) at each hour. We could make more if we worked alone, but we both are dedicated to giving each student the best. We are typical teachers, I guess, who will never strike it rich. We usually work for only two hours straight because the demands on ourselves are exhausting.

Betty Oxford Mason is Associate Professor in the College of Education at North Texas State University in Denton, TX.

I have presented inservice workships on teaching computer skills to children, which is also a source of extra money. I rent my extra room to the partnership which results in money and a tax break. I am now working on materials for teaching children as well as software for the Apple. This can be the source of more money. Next summer we will have two computer camps connected with the university.

My colleague is more involved and consequently making more money than I. He is the education representative of a local Apple distributor. He sells computers to school districts, conducts workshops and consults with them about their needs. He has prepared and sold software. He is continuing to produce software and other materials for use in schools.

If a teacher is interested in computers, I encourage him/her to take a course and get involved right away. I also recommend that he get a partner in another academic area to go into business with him. This will broaden the potential and provide a needed support system. We have found that being on the growing edge of computers in education is intellectually stimulating. We are having a ball -- to say nothing of fighting inflation.

PAPERBACK REVIEW

What If They Knew? by Patricia Hermes.
Dell Yearling, 1981. 121 pp. $1.75.

Here is a book which combines a realistic view of epilepsy (the author herself was epileptic) with a series of bold adventures for the heroine that would make any feminist proud. Because of her parents' extended business trip to Europe, Jeremy Martin, a ten-year-old epileptic, must start the fifth grade at her grandparents' home. She lives in fear that her new friends, twins Mimi and Libby, will discover her secret illness and ridicule her as they do others in class. (These double-trouble kids actually have compiled a dossier on each classmate and his flaws.) Some of the trio's more graphic capers include a Brooklyn sewer tour, complete with rats and the sabotaging of an arch-foe's pencilbox with a dead mouse. Besides its effective treatment of childhood epilepsy, this book has much to recommend it: believable dialog, appropriate vocabulary, and the portrayal of the tender relationship between child and grandparent, as well as a candid look at children's cruelty to those who are "different." Jeremy's touching Parents' Night Speech about friendship is a lovely conclusion and could provoke much class discussion. Fourth and fifth grade girls especially will like this book.

Reviewed by Barbara Guerra, Newington High School, Newington, CT.

A Fresh Deck: Consulting

Robert C. Lyon

When I retired in 1978 after teaching English for 30 years, I figured on reading the complete works of my two favorite authors, Don Marquis and George R. Stewart, and writing a few articles about them. The classroom door would never again open for me, or so I thought. Instead, I find myself teaching two composition classes a day soon to expand to three, driving 30,000 miles a year in a Chevy half-ton truck, organizing at least 15 workships annually, flying to Anchorage, St. Louis, Boston, Atlanta and San Francisco, and attending two NCTE's in three years. This is retirement?

I somehow became the Pacific Northwest representative of Stack the Deck, Inc., a secondary composition program designed by two Chicago High School teachers, Bob Cahill and Herb Hrebic. Having discovered them and their program during the 1977 NCTE, I arranged for them to visit Tacoma, Washington, in April of 1978, and speak to some of our English teachers. Thanks to an assist from the Washington State Council of Teachers of English, they returned for two college-level workshops for teachers in June. After my August 31 retirement, I was offered a chance to speak about their program at a curriculum meeting of the state's nine Educational Service Districts just 10 minutes before lunch.

At lunch I suddenly had multiple offers I couldn't refuse for half-day or all-day workshops during the school year and three the following summer. Chicago to Seattle travel really picked up as the Bob and Herb show took on a second Bob named Lyon. My career-long activity in the WSCTE gave me both access to and credibility in individual school districts as I promoted the workshops.

I soon joined textbook sales organizations in Washington and British Columbia, displayed at book fairs, talked to teachers and supervisors and set up even more workshops, including some for myself. With increased sales and resulting commissions, I expanded my territory through an NCTE regional meeting in Portland, Oregon, Canadian Council of Teachers of English in Vancouver, B.C., IRA regional in Boise, Idaho, NEA Alaska annual meeting in Anchorage, and the Calgary, Alberta yearly teachers' convention.

My twenty-year romance with my humanities class continued as I planned state conferences twice a year and attended regional and national meetings. I suddenly had some value as a

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Retired from the daily classroom, Robert C. Lyon is now a consultant in the language arts and the humanities. He lives in Mazama, WA.

grant writer and consultant in the humanities, with time to provide such services.

My relatively recent interest in the genre of Western Literature also promises personal and financial rewards. Having added a humanities element to the recent Western Literature Association meeting in Boise, Idaho, I can offer an art, poetry, music, history road show emphasizing the beauty and history of the upper Methow Valley where I have my retirement home.

Finally, as the Stack the Deck writing program gained in popularity and I completed my second year of consulting and selling (a job I created for myself, albeit accidentally), I decided to teach all of the lessons and concepts myself. From Labor Day until Christmas, I taught two classes of ninth graders all the concepts in Stack the Deck, giving two teachers who had the freshman composition responsibility a chance to model after me for the rest of each day. December first I began Cut the Deck with an even tougher assignment, helping with 20 7th period learning-disabled students. February first I will add advanced 11th graders and the college-preparatory lessons in Fan the Deck. Thus I'll be ready to give workshops myself with the credibility of someone who has taught a program rather than an experienced teacher who thinks it's a good idea. Since Bob and Herb can't clone themselves, I'll be busy all over hhe 11 Western states as their program and sales expand.

It's amazing that as a consultant I may have more influence over improving student writing than I did as a classroom teacher, yet I have more opportunities to indulge my interest in travel and to haunt antiquarian book stores in pursuit of my favorite authors.

Purple-robed and pauper-clad,
Raving, rotting, money-mad;
A squirming herd in Mammon's mesh,
A wilderness of human flesh;
Crazed with avarice, lust, and rum,
Trying to live on a teacher's pay, by gum.

Homage to Byron Rufus Newton

The Word's The Thing

Mary Thetford

Most English teachers are capable of teaching the skill and the art of effective reading and writing; however, those of us who went to school more than a few years ago thought job security meant a double major or minor in a related academic field. We were not prepared for the employment problems of today. Since many of us do not possess the special skills needed to compete in the business world or the health care field, we need to capitalize on our strengths--the ability to teach and the mastery of our language. There are many people who would like to improve their understanding of our language, and in this paper, I'd like to suggest a few groups to contact.

Many parents who have children with special needs for an enriched educational experience would be willing to hire a language arts teacher for regular tutoring. Often these parents work, and they are delighted to find quality programs for their children in after-school hours. Enrichment could include library visits, film appreciation, dramatic improvisation, oral reading, and creative writing. Individual programs could be designed to meet parental and student needs. The key to developing such experiences is advertising. Contact local principals of public, parochial and private schools, reading teachers, day-care centers, school social workers, and classroom teachers. Many would recommend students for extra help which they cannot provide themselves during school hours.

In addition, people who are returning to the college classroom after a long break in their educational program have misgivings about their ability to do the work. A workshop on three or more Saturdays, for instance, in which research skills, effective reading, note taking, outlining, and related study skills are discussed would be welcomed by these adults. Advertising could be conducted in local papers. This contact could provide leads for future editing jobs as the students progress and wish continued support.

Often foreign students need additional help and the relaxed atmosphere generated in a one-to-one relationship. Some foreign students particularly want to know how to write business correspondence. Others need help with the translation of material in specialized journals. To advertise, contact the local high school or college foreign exchange officials and local language teachers, particularly those teaching in the evening adult schools.

Mary Thetford teaches English composition at Quinnipiac College in Hamden, CT.

Whether you choose to teach phonics to a primary school child, business writing to future executives, or expository writing to future college students, you might want to consult the experts within your school system for technical advice. Often the resource teachers and librarians are willing to make constructive suggestions and to alert you to additional groups, such as senior citizen clubs interested in word origins or poetry writing.

Although at first you may earn nothing from these programs, you will make valuable contacts for future tutoring.

PAPERBACK REVIEW

The Pigeon by Jay Bennett.
Avon Flare, 1981. 139 pp. $1.95.

The Pigeon is a suspense novel by award-winning Jay Bennett, whose aim is to write "honest books about violent times" and to make "... a cry against violence." Pigeon shows how Bennett succeeds. Very readable, it tells the story of Brian, who is set up as the murderer of Donna, the girl whose "weird friends" had estranged the couple. Escaping the trap set for him, Brian goes for help to a former teacher who reluctantly conspires with him to find Donna's murderer. Disguising himself (as a pseudo-Nazi motorcyclist), Brian quickly locates the terrorist group whom he proves responsible for Donna's death. (In the process, Brian foils a bombing of the Staten Island Ferry.) While the plot evokes an incredulous reaction, the tone of the novel is true, and therein lies one of its strengths as a juvenile book. Another strength is its characters: both the good and the bad are real human beings. Brian is most convincingly developed. At seventeen, he is socially mature though civically irresponsible; he makes unwise and dangerous decisions; he is heedless and unforgiving when his mother pleads with him to go to the police; and he is arrogant in demanding help from his former teacher. But he is also sensitive. compassionate, courageous, innocent, and very likable. Real-life teachers may rue the acquiescence of their fictional colleague in Brian's schemes, but, aware that juvenile literature conventionally puts juveniles in charge, they may want Pigeon roasting in their classroom bookrack at the middle school.

Reviewed by Mary Anne Zak, Suffield High School, Suffield, CT.

English Teaching as Basic Training

Joan Boykoff Baron

"I am a part of all that I have met . . ." (Tennyson)

I first read that poem in the early sixties as an English major in college. Twenty years later I used that quotation in the acknowledgments of my dissertation for a Ph.D. in Measurement and Evaluation. The fact is that as the director of a statewide testing program, I am indeed a part of all that I have met. As I reflect upon the last 20 years, I realize that I am also very much a product of my times.

Why did I become an English teacher? Perhaps I ought to begin with the more fundamental question, Why a teacher? Probably, more powerful than any other influence was my mother's advice, "Teaching is compatible with motherhood." After all, I could be home when the kids got home, share the same vacation periods, be free in the summer. Being a lawyer, a suggestion I reality-tested in passing, (after all, my father was a lawyer) was considered to be much less compatible with motherhood. Why English? For two reasons. I knew from babysitting and summer camp counseling jobs that I preferred to work with older children. So, I ruled out elementary teaching. In selecting a content area, I chose English because it enabled me to take a large number of literature courses. I further satisfied my interest in literature by becoming a French minor. Interestingly, I received some of my best training in literary analysis in my French literature courses where explication de texte was valued and nurtured.

Every student at my university had to take a freshman composition course while earning a secondary teaching certificate in English. I never took a course in how to teach writing.

Immediately following my B.A., I enrolled in graduate school and earned a Master's degree in Educational Psychology. As part of that program, I took some very rigorous psychology courses in Motivation and Learning theory. Because I had a Master's degree, I was able to get a high school

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Joan Boykoff Baron is Project Director of the Connecticut Assessment of Educational Progress at the State Department of Education. She taught English in a Michigan High School from 1964-1967. She is married with two sons.

position. My friends without Master's degrees took junior high school positions. High school jobs were considered more desirable because we could teach more like they did in college. And the kids were more mature and serious. The job I took had what were considered excellent working conditions. I taught only four classes and supervised a study hall. And, I had only two preparations. And so, in September 1964 immediately following my honeymoon, I arrived at a high school in a suburb in Detroit ready to teach English.

How was it? In the early weeks, I was exhausted most of the time. I had to be up at 6:00 a.m. and in school by 8:00. (It got worse later on, when the school went on double session, while a second high school was being built). Also, I was standing up in front of the class most of the day. After school, I came home and immediately began to prepare my lesson plans. With all of the literature courses I had taken I had never read more than half of the works in the anthologies I was expected to use with my students. So, the kids and I did the same homework assignments. On a normal day, I would spend anywhere from 3-5 hours at home preparing for the next day. This would include reading the assignment, planning the activities and discussion, and trying to help the kids to see the relevance of what we were doing in the classroom to what they would be doing "out there." I quickly learned that many of my students were not planning to go to college. They were planning to enter the work force immediately upon graduation. Therefore, grades were of little importance to them. They did homework only when the assignments were interesting. So, the challenge for me in these classes became one of making the work interesting enough for students to want to do it. It wasn't until my second year of teaching that we could legitimately depart from the assigned curriculum. Before that time, you did so at your own risk! Also, at no other time in my life was I expected to say the same thing three times in one day. The third time through a particular class, I often could not remember whether or not I had made a statement or taught a concept. It was extremely unnerving.

And then there was writing. With 120 students and with every writing assignment (even the short ones) requiring about ten minutes of grading time per student, a total of 20 hours was used grading each assignment. The only time of the year when I felt caught up was in June when final grades were submitted. At all other times, I felt swamped. (Yes, years 2 and 3 were easier. Preparation time decreased, and I learned some short cuts. But motivating students was still a key issue and took time. And grading papers still took hours. It's too bad we didn't know about holistic scoring!)

While taking a Guidance and Counseling course in the late sixties, the instructor told us that the average woman in the United States would be employed in the work force for 20 years. That clinched it for me. I soon began to realize that this hectic pace was okay in the short run but not in the long run. Ironically, this career which I had chosen for its compatibility with motherhood, just wasn't going to be compatible at all. Being a dedicated English teacher required too much preparation at home. A sixty-hour work week was just too demanding. And so, in 1967, when I became pregnant and stopped teaching, I joined what was being called "the interrupted career pattern." I knew that I would want to work outside the home again, when my children were in school, but in something other than teaching English.

For eight years, when I filled out applications, under occupation I wrote "mother". I supplemented mothering with joining or organizing book groups, getting involved in civic and political causes and shopping.

One winter night in 1975, I looked through the class schedule for some university courses about to begin. At that point I felt ready. My older son was in the first grade, my younger one was approaching kindergarten. I was going back to school.

I selected a course in Test Construction because the grapevine said that the teacher was excellent. I'm not sure that it would have mattered what course I enrolled in. The stimulation of going to class and reentering the world of ideas was wonderful. Encouraged by the instructor, I applied to the doctoral program in Measurement and Evaluation and five years later I finished my degree.

Are English teaching and Measurement and Evaluation compatible? Of course they are. In reflecting on my teaching, I have concluded that English teaching is like "basic training". Anyone who can stand in front of 100-200 students a day, trying to motivate and interest them and then come home and spend four hours or more preparing for the next day can do almost anything!

In my present job at the Connecticut State Deparment of Education, I have managed two statewide testing programs. The Educational Evaluation and Remedial Assistance Act (EERA) and I joined the department at the same time. During my first year on the job, I helped to coordinate the construction of basic skills' tests and develop reporting instruments for school districts to describe their educational evaluations, instructional improvement strategies and their remedial assistance activities. I also made numerous speeches to groups of superintendents, principals

and teachers, presided at public meetings and appeared on several radio programs to promote attendance at these meetings. For an English teacher, this is all in a day's work. The poise and self-assurance needed for many of the activities I currently engage in were developed during my teaching days. Few audiences I have ever addressed have made me more nervous than a group of 30 high school students on a Monday morning after a vacation!

PAPERBACK REVIEW

No Substitute for Madness by Ron Jones.
Island Press, 1981. 157 pp. $8.00.

While No Substitute for Madness is not typical of the new paperbacks for teenagers usually reviewed in this publication, it is an appropriate book for teenagers. It is also a "must read" for teachers, since the seven stories in this collection reveal the uncertainties, enthusiasm, courage, and understanding of a sensitive teacher in a variety of unusual circumstances. Readers of this book may be familiar with one or more of its stories, all of which are true. There is "The Acorn People"--the story of Ron's experiences working with severely handicapped kids at a summer camp--which vaulted Jones to public attention first in book form and then when it appeared as an NBC television movie a year ago. This book also contains the original story of "The Third Wave" which recounts Jones' experiment of setting up a Nazi-type organization in his high school history class to see how students would react. Produced in the fall of 1981 as an ABC television special entitled "The Wave," and subsequently rewritten as a novel by Morton Rhue (reviewed elsewhere in this issue), the story's chilling lesson has found a receptive audience among secondary school students. Bantam Books has also just published Kids Called Crazy, about a group of teenage residents in a mental hospital where Ron Jones taught, an expanded version of "There Is No School on the Sixth Floor" from this volume. In addition, this collection contains four additional memorable and touching stories about Ron's experiences with kids in other situations, including the wild finale of a championship basketball game for handicapped youngsters. These stories will not only be appreciated by high school students, but they may also provide teachers with a remedy for burnout. If you don't find yourself cheering, laughing, and crying openly at these stories, you'd better give up teaching immediately.

Reviewed by Don Gallo, CCSC,

Seven Steps To Changing Careers

Liz Hungerford

Ron is a curriculum specialist for corporate training programs. Nancy moved into management from a position as a claims analyst. Jane earns $50 for each musical telegram she composes. Mary recruits, trains and supervises volunteers for a non-profit health agency. Dennis sells microcomputers to small businesses. Wayne owns a bicycle shop. Maureen coordinates an international student exchange program. Lynn develops marketing strategies for a major consumer product manufacturer. Bill is a free lance photographer. Carl sells college textbooks. Julia runs a juvenile delinquency prevention program for urban adolescents. Morris is a customer relations specialist. Terry is a management consultant. Mark and Kathy write technical journals. Peter went to law school and now specializes in labor negotiations. I am a career counselor.

All of us are certified to teach English in Connecticut. Our reasons for not pursuing careers in education are as diverse as the paths we chose. We have in common that we made the transition from education to other careers successfully, but not necessarily easily.

Much of the career consultation that I do is with teachers who have, upon graduation, decided not to teach, or with experienced educators who want to make a change. Low salaries, poor working conditions, lack of professional growth opportunities, and the absence of incentives or recognition for achievement are the most frequently mentioned factors contributing to the exodus from education.

In subject specialties with clear-cut business applications, we are already experiencing teacher shortages (math, industrial arts, sciences and business education.) Declining enrollments notwithstanding, I expect that shortages will worsen until working conditions for teachers improve.

It appears that more teachers want to change careers than actually do. The major differences between those who are successful and those who are not involve focus and perseverance. The winners understand that meaningful life

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Liz Hungerford, M.S., has worked as a YWCA program director, coordinator of family violence intervention programs, and as a career counselor in higher education.

changes cannot be accomplished during the last two weeks of August. The average transition requires about six months of concentrated effort. During that half year a successful candidate will furiously analyze information from library research and interviews with resource people. The winner maintains ego strength through an unfathomable volume of rejection. Eventually, it works. Undertaking a career change takes time and is not easy.

SEVEN STEPS TO CHANGING CAREERS

I. First you must decide whether or not you want to make a change. This is particularly important to experienced teachers who will find great difficulty returning to teaching at the fifteenth step.

Leaving a career, like divorcing a spouse, is rarely accomplished without some ambivalence. As frustrated as you may be today, will you miss "your kids" tomorrow? Can you live without seasonal vacations? Are you ready to let go of the independence you enjoyed in favor of direct supervision? Will the pay increase be worth working through the summer? Consider the differences in formality of dress and social interaction between teaching and other careers. If you decide to proceed the next step is to . . .

II. Figure out what you want from life. It seems unwise to climb aboard a refugee boat unless you have some idea where it's headed. You probably entered teaching with some firm convictions about what was important in life. How have your values shifted? What are you looking for now?

Personally, as my thirtieth birthday approaches, I have seen my original career goal of implementing social justice gradually yield to more realistic objectives like having food, shelter, transportation, warmth, and an occasional evening out.

How much humanitarianism are you willing to trade off for income? (Love and money are almost mutually exclusive career attributes.) How much independence will you swap for promotional opportunity? How much leisure for prestige?

In short, you must decide what lifestyle you want from your next career. How do you want to live and work, with what types of people, and in what environment?

III. Assess your talents. Leave no stone unturned. Approach this step in the process as you would Freudian analysis, reaching as far back as you can remember.

Could that technical proclivity, dormant since you played with LEGOs, be developed? Explore your avocations (remember the photographer and the telegram minstrel). Do not overlook the obvious skills which your combined liberal arts education and teaching experiences have refined (research, planning, oral and written communication, management, and conflict resolution skills, to name a few). Anyone who can monitor a junior high school cafeteria for an hour can endure executive stress in any form for years.

IV. Identify interests. Would you prefer to work with data, people, tangible goods, or concepts? Are you a leader or a follower? Do you prefer routine or variety? Vocational interest tests are available through college placement offices, the job services, private consultants, and social agencies.

V. Understand the labor market. If you have been cloistered in academia for your entire life, you probably have a very limited perspective on the outside world of work. "Business" is not one thing. Put another way, of the over 400,000 occupations, teaching is only one. "Public relations representative" and "Personnel manager" are merely two more. English teachers tend to have knee-jerk response toward consideration of the latter two careers, but are hard pressed to clearly define either of them. "To work in insurance" is another typical teacher's career goal. There must be 200 job titles held by former teachers in insurance.

"I could never sell," teachers tell me repeatedly as if sales, like "business," were one thing. The inaccurate stereotype of a plump guy, in a huge car, wearing polyester and lots of jewelry, carrying a brief case full of brushes, encyclopedias or cutlery is universal among teachers.

Naivete among teachers is understandable. Very few of us ever received career education as part of our elementary, secondary, or college curricula. Often teaching was not an occupation that was chosen, but prescribed. I recall being warned to "get that certificate just in case, God forbid, something should happen . . ." Many followed the path of a strong role model (who has had access to non-teaching role models?).

As if cultural and modeling influences were not enough there have also been at times the subtle influence of the political climate. Even if financial aid incentives were not provided for aspiring teachers, I doubt that many of my peers would have chosen academic majors outside of education and/or the humanities.

"Relevance" was too important. To my generation of college students, business and technology represented rape of the environment, oppression of the working classes, imperialism, and war profiteering. Acquisitiveness, competitiveness, and ambition were not considered particularly desirable personal qualities.

The "me" generation has, for better or worse, changed the academic vogue. Ron and Nancy are in and computer science is all the rage.

If you want a share of the big bucks of business you have to let go of your outdated mind set. After all, even Jerry Rubin trades securities.

Let us begin our exploration of the world outside of school by considering something as simple as work environment. Pratt and Whitney Aircraft, for example, is seven miles in perimeter. Inside volume is comparable to that found in corridors between classes, but with more locker slamming and less shouting. In sharp contrast, a research facility is as quiet as a campus during exams. Insurance, banking, and brokerage are very formal environments. In general you will find most alternatives offer much less privacy than education does.

You can explore careers independently by using printed resources (library, placement or guidance office), but the very best information on any occupation comes directly from a practitioner. Conducting interviews strictly for information is common practice these days.

As you gather information, your focus will narrow. With a fairly clear objective in mind, you are finally ready to . . .

VI. Acquire job hunting skills. It has probably been some time since you last wrote a resume, interviewed for a position, or composed cover letters and follow-up correspondence.

If you were to read a hundred guides to writing effective resumes, you would get a hundred different, sure-fire, never fail, attention-getting formats. There is no single correct format. Find one that emphasizes your strongest points. Get a second opinion.

The interview sorts candidates by personality the way that screening of resumes sorts applicants by content. Research varies, but indicates that hiring

decisions are reached somewhere within the first 30 seconds to 3 minutes of the interview. Learn to create a good first impression, if nothing else.

Locating vacancies is a real challenge. Newspaper classified advertising will list about 20% of available openings. The remainder are available to those who know how to find them. Many are posted internally for the benefit of employees--and those who know employees. The process of getting to know people who will share career information is called networking, and is the most effective strategy for job hunting.

Although I have used neither of my degrees as an admission ticket to a job, I do not regret having earned them and rely constantly on the skills with which my education has provided me.

My concluding advice is this: Don't stagnate. The best time to plan a career change is when you have a job that you enjoy and are performing well. The average person will have three careers in the course of a working lifetime (over forty years). Those who suffer daily in careers they dislike develop medical problems, have marital difficulties, and die younger than the rest of us. If you are unhappy in your present position, you owe it to yourself, your family, and your students to pursue alternatives.

PAPERBACK REVIEW

The 79 Squares by Malcolm J. Bosse.
Dell, 1981. 188 pp. $1.95.

An aging man, sitting in a garden staked out by strings into 79 Squares. A young boy divided between his street gang's values and the puzzle of the grid that imprisons this plot of land. These are the main elements of The 79 Squares. Add to them family tensions, gang warfare, and a past of murder and a present of impending violence, and you have a novel that ties the reader into an enigma of passions, psychology, good and all forms of evil. Bosse adeptly handles these myriad themes. Mr. Beck, the old man living with the ghosts of his criminal past, and Eric, the young boy locked into the petty crimes of his gang, come alive by sharing a garden that is profound in its portrayal of spiritual freedom and moral guilt. The 79 Squares is an excellent book you can assign to readers of average to good reading ability. It is deep and fascinating by showing how pain and hardship can bring compassion to a person, no matter what the age. Walk into The 79 Squares.

Reviewed by Joseph Calabro, Pomperaug High School, Southbury, CT.

What A Businessman Looks For In A Resume

Barbara Leigh Laurain and David H. Simpson

As people who are currently employed in education, we at some point, made out resumes when applying for jobs. As English teachers, we might even teach these skills to our students. Indeed, there are many various acceptable ways of writing a resume. However, upon my marriage three years ago, I was faced with the prospect of looking for a job in another state and possibly in a field other than education. I was confident of my background and abilities in teaching but very unsure of my skills for the business world. What should I write for a business resume? Luckily, I found a teaching job so the business resume was not necessary. However, I thought that it would be enlightening for teachers to have an educator's resume critiqued by someone who was involved in hiring in the business world.

I have written up a resume of a fictional teacher. My husband, who had hiring responsibility for a management training program in his company, has given his comments on the resume. Numbers next to the original resume indicate the section to which his comments apply. While in his previous position, he hired several former teachers.

1. Center the name. You want it to catch the reader's eye immediately.
2. List a telephone number where you can be reached during the day or where someone can take a message for you. If you feel uncomfortable about a potential employer calling you at work, then you should enlist the help of an employment agency.
3. Education is important to show prospective employers your potential, but usually more important are examples of employment or situations from which your future employer could extrapolate your skills. In other words, if you organized and wrote a curriculum for your English department, this shows employers that you can communicate by expressing your knowledge in written form (the curriculum) and orally (by defending it or explaining it to school administration.)

Barbara Leigh Laurain is currently a 9th grade English teacher at Timothy Edwards Middle School in South Windsor. She is also involved in the Milton Academy Summer Writing Institute, Milton, Mass., as a curriculum coordinator and teacher. David H. Simpson, her husband, previously was manager of Financial Administration and head of two training programs and is now manager of credit and collection department, Combustion Engineering, Windsor, Ct.

FICTIONAL TEACHER'S RESUME

Mary J. Smith (1)
78 Long Brook Street
Avon, Connecticut 12345 telephone (203) 555-1234 (2)

EDUCATION: (3)

Graduate: M.S. Secondary Education 1980
Central Connecticut State College
New Britain, Connecticut
cum. average 3.4 (4.0)

Undergraduate: B.A. English, minors: Art, Education 1974
University of Massachusetts
Amherst, Massachusetts cum laude graduate

High School: Milton High School
Milton, Massachusetts 1970

(4,5)

SUPERVISORY EXPERIENCE: Chairperson of Special Services
NCTE Convention November 1981

Advisor of Student Council
1975-1982

WORK EXPERIENCE: 1974-present
South Windsor High School English teacher
9th grade

(6) summers 1970-1977
Bank of Rhode Island Bookkeeping Department

summers 1978-1981
South Windsor Summer School Program

PUBLICATIONS: "Reading for Adolescents"
English Journal, April, 1980

INTERESTS: (7) cross-country skiing, reading, painting, traveling

REFERENCES: available upon request

University of Massachusetts Career Department
Amherst, Massachusetts.

4. Teachers make good business employees because they are organized. They have had to make study plans, etc., and are usually well prepared to keep their students busy. Furthermore, they have had experience in dealing with administrators, who are in reality, the management. Therefore, whenever possible, this should be brought out in the resume in the form of involvement in school affairs and meetings.

5. One should emphasize current examples of leadership qualities, especially if you are applying for a management training program. To do this, explain what you have done to convince school administration to change your curriculum or school policy.

6. Don't overemphasize high school or undergraduate summer job or part-time work you currently hold unless it is related to the job you are applying for. Remember, you have very little room to attract an employer's attention.

7. Most recruiters or potential employers are not that interested in your hobbies or outside interests unless you can show they have some bearing on your future job. Remember again, that you have limited space to tell an important story about yourself--your professional self.

Generally, one page resumes are preferred. It is a good idea to send more than one copy of your resume. This is because many xerox copies will be distributed to interested parties but if they received an original, it will distinguish your resume. You should have your resume professionally printed. The cost is worth the investment because they look more professional. Remember to order enough (1,000) so you will feel free to send multiple copies to employers.

It is never too late or too early to send a resume to a company. Most companies hire new employees when budgets have been approved, but turnover always keeps the personnel department busy. However, most management programs start at a specific time of year, so keep that in mind. If you get a letter from the Corporate Personnel Department that your resume has been received and is on file, you should follow up one or two months later with a phone call. The files are periodically cleaned out and your resume might not be there when the right job comes along. In conclusion, keep in mind that your resume precedes you. It is the bit of information upon which first judgments are made. Therefore, keep it neat, factual and with information applicable to the job for which you are applying.

Business, Government and Academia Pass Composition Teachers The Buck(s)

Nancy Rabianski

For years we composition instructors have spent many hours showing students how to rewrite their papers so that they are concise, organized and correct. As we all know, however, some bright students turn into adults without really developing sharp writing/editing skills. When those same people enter business, government and even . . . academia, they provide us with an opportunity to make money for once again rewriting or helping them to rewrite their ideas.

In the world of business, I have earned money in Atlanta, Georgia, as a free-lance editor. Many businesses do their own in-house publication of reports and publicity, so they have a Publications Department, usually staffed by people who have degrees in journalism. During peak periods, the editors in these departments often seek free-lance editors to work on a temporary basis so that the department will meet publication deadlines. Unlike other staff members, the free-lance editor is working alone, so the person does not receive company benefits and may not receive office space.

Free-lance editing does have its advantages though for someone who teaches long hours and may be too tired in the evenings to hold most part-time jobs. Since we free-lance editors usually work outside the office on an hourly basis, we can do the work whenever and wherever we please as long as it is completed by the date established by the editor to whom we are assigned. Therefore, we can do the work during free periods of the work day or on weekends. If a sufficient amount of editing is done, we may even wish to claim on our income taxes home office space, travel, postage and equipment used in doing the editing.

Getting your first editing job is, of course, somewhat difficult. I found my jobs through IABC, the International Association of Business Communicators. The Connecticut branch is presided over by Jannine Lichacz, who may be reached at 356-6323. However, unlike the Georgia chapter, The Connecticut chapter does not offer a job placement service. Joining the association is a way, nevertheless, of meeting

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Dr. Nancy Rabianski is presently the Director of Developmental Studies at the University of New Haven, where she also teaches Writing for Business and Industry. She previously taught for eight years at the high school level. She has been appointed the new associate editor of CEJ.

people who might need editorial assistance because all members must submit a piece of their own published writing as part of the application for membership. Therefore, all members are active writers, many of whom are in charge of Publications Departments.

When you have located a job opening, be aware that the interviewer will not be interested in your knowledge of education. The interviewer will not want to know how many years you have been a successful teacher. Higher level degrees are also not necessary. As a matter of fact, a Ph.D. is regarded with some suspicion, so if you have one, it is just as well not to mention it. The interviewer will primarily be interested in your language competence and knowledge of editing. You have language competence, but you may need to brush up on your editing skills. Before you go for your first interview, look at the proofreading symbols in a dictionary. Some of them differ from what we use in correcting student papers. Also, prior to the interview call the department and ask if you can stop by to pick up a copy of the manual the company uses. If the company doesn't use a particular manual, get a copy of The Associated Press Style Manual so that you have a guide for consistency.

After your first job, work toward accumulating experience and a portfolio of your work to show to your next prospective employer. Two years ago in Atlanta when fees ranged generally from $10.00 - $20.00 an hour, I charged only $12.00 an hour for my first job. For a fee of around $50.00, I was able to edit a forty-page manuscript that was the writer's typed, final draft. Later, as the company became more sure of my work, I gradually raised my fees. Good work, done at a reasonable cost and produced on time will bring continued offers. I did editing for a company in Atlanta even after I moved to Connecticut. I simply mailed the work to them.

Government is also a good source of extra money. I have conducted a writing workshop for the Department of Probation in Connecticut. The Probation Department pays $135.00 per day. It pays not only for the time spent in conducting the workshop but also the time spent in preparation.

What do you say in a workshop? First, find out just what your employer perceives the problem to be. You are being hired for a reason. Then look at the writing samples of the prospective workshop participants. Design a program that responds to the needs of the writers and your employer. Remember that in a one- or two-day workshop you can make only some superficial changes, such as a heightened concern for surface editing or audience needs. Let the workshop participants evaluate the effectiveness of the workshop and be sure that your employer receives copies of the evaluations to provide awareness of your effectiveness.

Fellow academics also provide the opportunity to earn extra money. I have edited consultants' reports and manuscripts written by college professors in departments other than English. I usually charge $10.00 and hour for the editing. (Remember that academics do not have as much money to pay as do government or business employers.) I made initial contacts by leaving my name and resume with department secretaries.

Related groups such as the PTA sometimes need speakers for topics such as "How to Help Your Child to Be a Better Writer." If you have expertise in an area of interest to parents, market your ideas to a neighboring school district. For example, I have been invited to speak in the New London area on the subject of right/left brain research and its implications in developmental learning. Again, be aware that budgets of such groups are small. Twenty-five dollars is a common speaker's fee.

Our skills as writers and editors provide us with opportunities to make money outside our jobs in education. Business, government and academia, in that order, can be lucrative sources of extra cash.

PAPERBACK REVIEW

Superfudge by Judy Blume.
Dell Yearling, 1981. 166 pp. $2.25.

This book needs no fanfare to sell it. Kids will pick it up automatically because it's written by their favorite author. It's also the sequel to Tales of a Fourth Grade Nothing which introduced young readers to Peter Hatcher's problems with, among other things, his younger brother Fudge, who is "the biggest pain ever invented." In Superfudge, Peter has to face life with a new baby sister, endure a move from his friends and familiar surroundings in New York City to Princeton, N.J., and enter a new school as a sixth grader. Worst of all, Fudge is enrolled in kindergarten in the same school! (He calls his new teacher "Rat Face," kicks her, then climbs on top of the cubbies because she insists on calling him Farley instead of Fudge.) As with all Blume's novels for young kids, the dialogue is lively and humorous, and all of the adventures have happy endings, of course. Dell printed 350,000 copies of Superfudge last August; within ninety days there was a need to print 650,000 more. If you teach in grades three through six, you'd better buy a copy of this enjoyable book for your classroom before the first million are sold out.

Reviewed by Don Gallo, CCSC.

The Selling Of The Pantheon

James W. Penha

Withit College's Department of Lit,
determined that its graduates won't have to sit

in Chinese restaurants or stand on welfare queues,
announces a program that its students can use.

The Applied Poetics Major is designed to insure
that vocational skills are gained from literature.

Man and Superman--i.e. Shaw's, not the comics'--
becomes a text in macroeconomics.

A number of interpretations of symbolic phalluses
highlights an approach to quantitative analysis.

Polonius' warnings against lending are heard usually
as well as Pound's Cantos excoriating usury.

Kafka, Norris, Dostoevsky, Hugo
dramatize laws of business that are crucial to know.

Fitzgerald's invocations to Doctor Eckleburg's eyes
are used in a course: How to Pitch and Advertise.

Walden's budgets reveal that although Thoreau may
have followed different drummers, he used a safe C.P.A.

For Dickens' verbosity, there is no longer apology;
changing words into shillings is now aesthetic theology.

(This reminds that even the Testaments are votive
to art and to God and the prophet-making motive.)

The Program puts an end to the lit-business schism.
Art for the mart's sake is the new criticism!

James W. Penha, Education Editor and columnist for the New York arts newspaper Not Just Jazz, lives and writes in New York City where he is also a teacher and administrator at St. John's University. "The Selling of the Pantheon" first appeared in Newsart: The New York Smith (July 1981).

Practice What You Teach

Doris C. Werner

Being a Condensed Version (Despair Deleted) of the Path From Communications Teacher to Professional Communicator.

I always took for granted the ability to write. Anyone could do it. Words, sentences, paragraphs, grammar--all you had to do was to figure out what they wanted. "At dusk, when nature's roseate curtain falls ..." for a teacher fond of poetic diction; an eyewitness account of the Crucifixion for a Lenten essay contest; the diary of a child whose disabled father is out of work for a "Hire the Handicapped" essay contest. Nothing to it; through the years, more often than not, I got the grade, won the award or saw my work in print.

In college, partly because my English teacher's enthusiasm for his subject and his students was contagious, and partly because of my incalculable difficulty with calculus, I changed my major from biology to English. Eventually I found myself in front of a high school class, trying to teach clarity, brevity and syntax to an unruly ob. For the next decade or so, most of my work days were spent teaching composition, literature, journalism, and public speaking.

Out of class, whenever I joined an organization I gravitated towards editing the newsletter, preparing promotional brochures, designing flyers, drafting fund-raising appeals and writing press releases. The satisfaction of seeing something I wrote in print, the thrill of producing a tangible product, and the challenge of eliciting a response from people were antidotes to my days in the classroom. In school I wasn't certain if anyone out there was learning anything; some days I wondered if we weren't heading rapidly towards a post-literate society.

Doris C. Werner is Communications Coordinator for Connecticut State College AAUP, the collective bargaining agent for 1200 faculty on four campuses. She earned her Ph.D. from Bowling Green State U. (Ohio) in 1974. She taught high school and college English from 1962 until she accepted her present position in 1979.

By earning a Ph.D. in English literature, I hoped to increase the potential for both stability and challenge in my work. Instead I found myself teaching college English part-time while I searched for a full-time tenure-track college position. I drove from one campus to another, teaching anything they'd hire me to teach, seven classes one term, five different preparations, four different campuses. I went nowhere without a stack of compositions to correct; my doctor diagnosed a persistent pain in my right arm and shoulder as writer's cramp from hours of grasping my pencil to edit and comment on student papers.

Academic job-hunting taught me to approach resume-writing with academic thoroughness. I worked with an Employment Task Force sponsored by the local NOW chapter and shared what I learned about resume-writing, interviewing and career-changing with other job-hunters. I also wrote publicity for the NOW group. People responded eagerly to our employment workshops and I enjoyed helping them. Two books we recommended particularly to career-changers are: Go Hire Yourself an Employer by Richard K. Irish and What Color Is Your Parachute by Richard Nelson Bolles.

At some point it occurred to me that my extra-curricular communications work could lead to a new career for me. With advice from these books and encouragement from my friends, I rewrote my own resume to reflect--not the years in front of English classes--but my work writing, editing and publicizing for NOW and the other organizations. Teaching was included under "Communications Experience" and "Education" went to the bottom of the page. I made a "portfolio" of my proudest achievements to show a prospective employer what I could do.

A friend who had spent a formidable sum on career counseling shared what he had learned about assessing skills and probing the hidden (unadvertised) job market. With his guidance and the help of the books I mentioned, I developed a strategy. I listed firms that probably paid people, or at least one person, to do what I had been doing for my organizations for free. When I called on a firm, I asked the operator for the name and correct title of the person in charge of public relations. I said I needed to send the public relations person a letter--implying that I was a clerical worker who wanted to spell the name and title correctly. I was not yet ready to talk with the director of public relations.

I wrote to each person on my list, a few at a time, telling a bit about myself, explaining that I wanted to

ask for advice about my career and saying that I would call on a specified day to request an interview. Most of the dozen or so people I contacted this way agreed to meet with me. I set interview times for afternoons when I had no classes; someone with a more rigid schedule could use summers and holidays.

While a few discouraged me about prospects in the field, most were very helpful. Through talking with active professionals in the field I planned to invade, I collected information about how the work was handled, added samples of their output to my idea file, asked for references to other professionals, and became increasingly certain that this was something I could do, a practical and potentially lucrative way to use the skills I had been teaching my students.

If this story had a fairy-tale ending, a Vice President of Corporate Communications, smitten by my portfolio, would hire me to edit the company newsletter or write press releases enhancing the corporate image for a munificent salary. My advice calls led to several interviews for actual positions, one with a hospital and one with a bank. While I wasn't offered either job, I felt I was closer than I had been when I was applying for college teaching positions.

One day I saw an ad in the New Haven Register describing a position that required administrative, organizational and communications skills for AAUP, the college faculty union at Southern Connecticut State College. I called a few people who might know specifics about AAUP and the job; I learned the name of the incumbent and called her to ask about the nature of the work. With this information, I tailored a cover letter pointing out the relevant experience on my resume that fit the job requirements. Three letters of reference and several interviews were required, including one by a panel of chapter officers. I talked about the work I had done helping people, solving problems and communicating. I brought my portfolio and showed my clippings and work samples.

While I waited to hear whether I got the job, I interviewed for a full-time college teaching position. Shortly after I was hired by AAUP, the college offered me the teaching job at $1500 less. I wasn't even tempted.

* * * * *

My duties include running the AAUP office at Southern (the State College AAUP main office is in New Britain, but 40% of the members are at Southern). I also coordinate communications for the 1200-member bargaining unit. I edit

a newsletter for the Southern chapter, and another one for the faculty on all four State College campuses. I work with members on a newsletter for the General Assembly which publicizes "the programs, personnel, and potential of the Connecticut State Colleges." I write press releases to get our news in the papers, and I call media people to answer their questions, invite them to cover our events, and encourage them to air or print our messages. When we plan a special event, I design flyers to encourage people to attend.

The biggest advantage of the job is its variety. I work with people, helping them solve problems and giving them information they need. Some of the most satisfying communications are one-on-one, perhaps a memo to an individual resolving a personal problem related to contract provisions. My portfolio is now overflowing with samples of newsletters, press clippings, brochures and flyers that I have worked on during the past three years.

The greatest disadvantage is the continuing atmosphere of crisis which precludes significant planning in advance. Time to complete a task is measured in hours or days, rarely longer. "The Battle of the Budget" seems always to be with us; we must organize to minimize the damages to the colleges and the faculty of state and federal funding cuts. Dealing with the next dragon becomes business as usual. My pen--or rather my IBM Selectric--defends the faculty against budget cuts, unfair labor practices, pension reform, lay-offs, and attacks on vital programs and departments.

For me, it's a good job because I use my skills daily. My teaching background helps me to understand the problems and concerns of the faculty. Volunteer experience in publicity and public relations for non-profit organizations prepared me to get results with minimum expense. Because academic unionism is a cause I believe in, my daily work is in harmony with my personal values. Satisfying work--and a decent paycheck--what more can one ask?

Richness Of Spirit vs. Richness Of Pocket: Homebound Instruction

Joseph F. Matranga

Though I have not been very successful in finding ways to earn supplemental income by using my language arts skills outside of the school system in which I am employed, I have discovered what I consider a proverbial gold mine within the system: that of tutoring students in English through the Homebound Instruction program. The school system pays at present $11.00 an hour for such a service and as word spreads of one's availability one can earn over $400.00 a month. However, the rewards that I have received from the unique experience of teaching students in their own home environment far outweigh any particular pecuniary amount.

Most of my experience in tutoring Homebound students has been for minority-group girls who have become pregnant while still in junior high school. Occasionally I have tutored students who had broken legs and developed other physical ailments, but the competition among teachers to tutor pregnant students is virtually nonexistent. To me, this lack of interest suggests an unfortunate moral standard which could deny these girls the education which they deserve. I have entered economically disadvantaged areas of town--places that other teachers have feared to tread--and have taught in poorly lit kitchens while dinner was being prepared, with the sounds of children playing nearby.

One might wonder why I consider this to be a rewarding experience. I found that it afforded what many educators consider to be two of the basic tenets of good teaching--individualizing instruction in a one-to-one teacher-student relationship and making the curriculum relevant to the student's needs with little outside interference. I recall searching through the Reader's Guide to Periodical Literature for articles on teenage pregnancy that I could relate to English lessons. One time in particular I found an especially informative article on the subject in Ebony magazine. The girl I was tutoring took an immediate interest and the rest was easy.

My initial introduction to the student's family and neighbors usually allays the fears of what a white man with a briefcase is doing in a black neighborhood. Once while walking through the streets in search of my assignment, I was approached by an elderly gentleman who said to me, "Hey man, what are you selling?" After I quickly explained the circumstances of my presence, he cordially invited me to stop by his apartment after tutoring his neighbor. He wanted me to give him some advice on how to help his son, who recently quit school, get a job with a

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Joe Matranga teaches English at Broadview Junior High School in Danbury, CT. This summer he will study English Literature at Oxford University in England.

community resource agency.

By and large, I can honestly say that while the working conditions were somewhat restrictive due to the close quarters, the hospitality of the students and their families was quite gracious. It was not uncommon to receive a cup of tea and a hearty handshake for my efforts.

After getting to know the students, the families, and their home environments in such a personal way, I shall always carry with me a certain insight that other teachers will lack. Homebound Instruction has not made me rich with money but has indeed enriched and nourished my spirit as a teacher. Perhaps that is the gold mine for which every English teacher should search.

The Idea Factory, a teaching ideas and strategy magazine, is the only publication available which is written by teachers for teachers of English/language arts and reading. Published quarterly since 1975 by the Junior High Middle School Assembly, the magazine features successful and practical classroom ideas for use at the junior high/middle school level. Dues are $7 per year ($8 if school purchase order). Send check, made out to the JH/MS Assembly, to Barbara Paterson, 9425 Greenhill Ct., Richmond, VA 23229. The JH/MS Assembly is an affiliate of the National Council of Teachers of English and the National Middle School Association.

Registration Form

Name_____

Address_____

City_____

State_____ Zip_____

Enclose check or PO# with form.

CODE: CEJ

English Majors In The World Of Work: Adapting To New Markets

Linda Carey and Lois Josephs Fowler

As English teachers lament the current crisis in educational employment, they can also benefit from an expansion of opportunity in a different part of the marketplace. It is true that the public's willingness to retrench in cultivating and retaining teachers to work with basic literary skills seems to us short-sighted. For that reason, as well as because of diminishing school populations, English majors in college cannot find traditional teaching positions and even experienced teachers lose what seemed like stable positions. Yet while budgets and staffs shrink and complaints proliferate, one market for the skills of English teachers continues to grow in both public and private sectors--the market for writers and teachers of writing in alternative settings.

What skills can we offer the worlds of business, government, labor, foundations? First of all we can write -- reports, articles, brochures, manuals. We have the ability to manipulate language and we can manipulate it effectively, persuasively. This is a powerful skill and a marketable one. In talking about his forthcoming updated version of the initial Orange Report, Linwood Orange states that a "remarkable number of careers are available to those who are reasonably well qualified to edit, write and re-write." He mentions jobs with publishing companies, government agencies and private corporations, to produce manuals, in-house magazines, public relations material, etc. (CCCC, Washington, D.C., March, 1980). Second, we can teach, not only in the classroom, but in business, industry, government, and through the communications media; we can teach writing skills and we can teach the ability to communicate in both group and interpersonal situations. Our audience does not have to be a class of thirty students in a conventional setting; our audience can be managers, engineers, medical and legal professionals -- where the need exists! We can acquire understanding, experience and credentials necessary to respond to those who realize that this power will be useful to them.

A way to realize this potential is through a program like the Master of Arts in Professional Writing at Carnegie-Mellon University. Although students come into the program with a diversity of experiences, they share an interest in communication, an ability to use language, and the aim of using that interest and ability in another sphere. Some students come

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Linda Carey and Lois Fowler teach in the English Department of Carnegie-Mellon University as well as in business and industry. They have helped to establish the professional writing degree which they describe in this article.

directly from undergraduate schools, usually with degrees in English; some have taught in high schools or community colleges; some have been working as administrative assistants, as technical writers, or in media, and want to move up to better positions; some want to turn to new careers after raising a family. This program offers them a variety of areas towards which to channel their abilities: media writing, technical writing, or teaching in business and industry.

The program's three semesters of course work provide the necessary ground work to enter such fields. Writing, rhetoric and linguistics constitute the common areas -- the core -- of the program; courses in areas such as computing, visual design, psychology, business administration provide for individual specialties; a paid internship in the summer acts as a bridge to those new worlds, a chance to apply theories in a variety of settings, a chance to demonstrate abilities and perhaps a chance to obtain that elusive job. The paid internships are of two kinds: one, for students not now in the job market; two, for students now in professional communication roles, who want to move up in their organizations.

It is easy to make a case for the usefulness of courses in technical and professional writing. The variety of practical assignments provides essential "real-world" experience: students produce proposals, consulting reports, brochures and manuals for real clients -- for example, one student wrote a brochure for the university personnel office to assist faculty and students find suitable childcare near to campus; another, a report to Westinghouse to assist in reorganizing an internal mailing system; another, an analysis of the language of computer manuals for I.B.M. Writing skills alone, however, are not enough. The practical techniques and heuristics taught in these courses are based on research in the processes of composing: with an understanding of how we write, as well as of what we write, we are better able to address such issues as structuring a problem logically, formulating a problem/purpose statement, analalyzing an audience and moving from writer-based to reader-based prose -- all invaluable (and learnable) skills whether one is writing in the newsroom, the corporate office, or teaching others to write.

While writing skills serve as ammunition, rhetoric can help formulate underlying battle stragegy. In Rhetoric, Discovery and Change (New York: Harcourt, Brace and World, 1971) Young, Becker and Pike argue that "rhetoric is primarily concerned with the control of a process. Mastering rhetoric means not only mastering a theory of how and why one communicates, but mastering the process of communication as well." If we seek to use our writing abilities to communicate in other spheres, we must understand how we acquire meaning, the significance of context in discourse, strategies of argument and how these relate to an audience. While it may seem unnecessary to immerse oneself in the more philosophical theories of

Perelman, Burke, Richard, Toulman, Booth among others, such study provides a stronger control for the professional writer. The understanding of rhetorical theories helps in effectively mastering the process of communication and in teaching others, in a variety of ways, to master that process for their own needs.

Close work with linguistic analysis helps to formulate descriptive criteria, to make choices in language: choice of words, sentence structure and paragraph structure. One approach to linguistics emphasized in the program is tagmemic analysis. By using the tagmemic grid to classify units of language, we can relate the hierarchical grammatical patterns of discourse to patterns of meaning and context to discover the cohesive forces operating within a text. Such discoveries enable us to justify, or to modify, the prescriptive rules that we -- as English teachers -- have long used to guide our students. In whatever field we choose to write or to teach, we need to be able to defend our intuitions about language from a position of intellectual strength. A knowledge of linguistics provides us with a rationale for doing so.

All students in the program take courses in the above three "core" areas; but flexibility to meet individual career goals is provided by a wide choice of other courses, both within the humanities and within other disciplines and colleges in the University. Thus the students have the opportunity to gain experience in new fields directly applicable to careers outside the conventional realm of English teaching: for students interested in media, such experience can include courses in graphic design, drama, playwriting or directing, journalism, public policy, applied social history; for students interested in technical writing, additional courses in computing and design, and the chance to work on the redesigning -- visual and verbal -- of complex medical and legal forms in the Communications Design Center. The C-MU Communications Design Center was set up in cooperation with Segal & Gale, New York. Researchers in the Center work on the language simplification and visual redesign of insurance forms, medical consent forms, and other types of complex legal documents. Students seeking to move from administrative assistant to middle management may take courses in finance, organizational behavior, social psychology, group interaction. Students wishing to teach in business or industry have a chance to apply their communications skills within the "mini-worlds" of the professional colleges--the School of Urban and Public Affairs, the Graduate School of Industrial Administration, the College of Engineering, the Robotics Institute.

What about internships in such a program? At C-MU, paid internships exist not only within the university -- where students have the chance to teach communications skills to potential managers and administrators, especially in the School of

Urban and Public Affairs, and the Graduate School of Industrial Administration -- but also in the city and on a national scale. As business and industry recognize their needs and our skills, increasingly there develop cooperative programs to provide internships for students. Within the City, students have worked at Westinghouse, Dravo, Koppers, and Pittsburgh Plate Glass, outside the City at I.B.M., Xerox, Segal & Gale and Intel. Also within the city, students take supervised internships in organizations where they now work and are moved to better, more diversified positions. These internships provide a diversity of experience and a chance to show the business world the value of professional writing skills.

In addition to experience, internships also provide income -- though clearly not a sufficient income to support a student through the program. Financing may be a problem to someone leaving a full-time job to return to graduate school. Many students continue to teach part-time in city and community colleges; others obtain work-study or assistantships within the University; others take out short-term Federal loans at low interest rates. In purely financial terms, an investment in such a program yields the return of a job offer in a new, and usually, well-paid field. (See the New York Times business section for examples of ads for professional writers.) In intellectual terms, the reward is a deeper awareness of the power of language and a refining of one's abilities to communicate coherently, aptly and persuasively.

The formerly alien world of business has become increasingly familiar to us. Not long ago employers did hire some English majors, who, as Orange reports, did well in non-traditional situations. But they did so in smaller numbers and with apprehension. Now employers seek out English majors with graduate training in professional writing because these graduates move easily, and without added training, into a variety of positions. This recognition alone provides an incentive to move into a new field; for those who may still be skeptical, it is worth bearing in mind Dorothy Bestor's comments in her book Aside from Teaching English, What in the World Can You Do? (Seattle: University of Washington Press, 1977,)

> Before you decide that it's just too much a shock to your expectations to "put aside your preoccupation with literature," take a moment to recall what you know about the lives of a great many of those who wrote it. Think of Henry Fielding spending his time on the magistrate's bench, Herman Melville working at the custom's house, Matthew Arnold inspecting British schools, Anton Chekov and William Carlos Williams each visiting his patients, T. S. Eliot working in a bank and then in a publishing house, and Virginia Woolf teaching evening courses

> in composition and literature at an obscure London evening school. If working in the "real world" didn't noticeably hamper such writers as these, who are you and I to think that we must keep our distance from such occupations?

How much more satisfying to apply directly our communications skills in a new career, than to take a job less related to our interests and abilities and be able to write only in our spare time.

How strange a country are we? One might suppose that we follow the more logical path of fostering literary skills at earlier ages. How strange that more and more we wait until an enginaer finds himself/herself in the position of writing technical reports, especially for a complex audience, and needing help to do so. One wonders if such an educational system arises from the complexities, the unsolvable mysteries of compulsory education in a country that theoretically guarantees freedom of opportunity for all. We can, as English teachers, continue to look for better solutions; but while we do so, we have the skills and power to negotiate that confusing world, and cry out for justice within positions of strength. With Chaucer's Wife of Bath we perhaps compromise, but for us and for the wife, it is a worthwhile compromise!

> "Let hem be breed of pured whete-seed
> And lat us wyves hoten barly-breed;
> And yet with barly-breed, Mark telle kan,
> Oure Lord Jhesu refresshed many a man."

Yr Most Ob't And Humble Servant

Stephen Dunning

Stephen Dunning, poet, editor, author, and past president of NCTE is a Professor of English at the University of Michigan in Ann Arbor.

Although his letter did not extract payment from this non-paying journal, we present it as a possible strategy for our readers. Nothing ventured, nothing gained.

Dear Diane,

I'll gladly contribute to CEJ, and probably by the deadline of March 10, 19, and 82, if you'll meet my simple conditions:

1) Within a week (i.e. by February 20--figuring it will take a couple of days for this to get in yr hand) you have in my hand a check for $2.50 and a note saying you'll buy a page's worth of whatever I generously contribute. "Ode to the Buck"? "Sonnet on the Centime," or "Ballad on Bread"? Anyway, I want to be prepaid, and have you offer strong reassurances that my efforts will see CEJ print.

2) The check (no cash, pliz) should be from the CCTE. If old CCTE has no checking account, I'll reluctantly accept yr own.

Well, kid, you can see where I'm headed. I'll write something--once you give me the $tart with the $2.50.

Why $2.50, you're wondering. There's a collection of Baudelaire's prose poems on sale at a second-hand bookshop in AA; and a bar I pass on the way home offers its Mammoth Cave martini for $2.50 Thursdays between four thirty and six. It will be nip and tuck. Assuming, of course, you have the sense to go for this jeu d'esprit.

Just sign me...

I used to be poor in Ann Arbor.

Stephen Dunning

P.S. forget the stamp.
It's on me.

Have Suitcase, Will Travel

Harriet Marriner

When I first started teaching, I vowed I'd never work during the summer. In those days I was single, unencumbered, and it wasn't all that difficult to save enough out of my ten paychecks to survive during July and August. In fact, I always managed to have enough extra to take a trip somewhere. That's when my wanderlust really developed.

Now that I am a "veteran" teacher with a college-age son to support, I find there's nothing "extra" for the summer months. Yet, I still have the urge to travel. I've solved this dilemma by traveling with students. I act as their counselor, chaperone, or guide, and they pay my way. Sometimes there's even a little left over to pay at least part of my son's trip. While I'm gone I sometimes rent out my house for a few weeks or months; that takes care of the mortgage payment, and someone's there to to water the plants and keep an eye on things.

When I am a chaperone, I am given a portion of the fee as my payment; I must pay the remainder. This amount, whether for tuition, transportation, board, etc., is a tax-deductible expense, allowable by the I.R.S. in order "to develop classroom teaching skills" and "to increase job efficiency." All unreimbursed education expenses are so deductible. This often results in a sizable tax refund, which can be used to finance next summer's trip.

I'm always asked the same question. How can you stand to be around teenagers in the summer after teaching them all year? The fact is that I enjoy it! After all, they chose to travel with me and were not assigned or required to come along. This is their vacation as well as mine; we all want to have a good time.

Many of them have been in my classes in the past, so they know something of my standards of behavior. Generally it's a pleasant experience for everyone. Many student travel programs combine course work with sightseeing. Sometimes adult classes are arranged as well. Usually the mornings are devoted to classes, separate ones for high school students and teachers. Often the classes are conducted by people who live in the country we're visiting. This gives us a chance to meet a "native" on a conversation-level basis, rather than just as a guide we see for only one morning. Occasionally the teacher-chaperones are free while students are in classes; this is my time for

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Harriet Marriner teaches English at Mira Mesa High School in San Diego, CA.

going to places of my personal interest.

Afternoons and evenings are devoted to field trips, shows, museums, shopping, and cafe-sitting. I find that if students are busy throughout most of the day they enjoy relaxing in the evening with their friends, gossiping, washing clothes, and writing letters. They rarely get into trouble, but it sometimes does happen. "Trouble" takes various forms, usually involving drinking, getting lost, and returning to the hotel or hostel after closing. They know if that happens they'll be on"restriction" and can't go to cafes or pubs, so they're rather careful about getting into "trouble."

Over the years I've traveled with nearly one hundred students. Some of them have become my best friends. We've shared so much together; been on a cruise through the "wine-dark sea", paid homage to Dante's birthplace, climbed the Acropolis, watched the Changing of the Guard, put flowers on Oscar Wilde's grave, went to Robert Louis Stevenson's house, drank where Hemingway drank, stood where Shakespeare stood, ran where thr hills were alive with the sound of music, saw the wedding procession of Prince Charles and Lady Diana, and so on and on.

Numerous organizations sponsor educational travel programs. The one I've been with since 1969 is the largest, American Institute for Foreign Study. Others include: Cultural Heritage, People to People, American Leadership Study Group, etc. Whichever one you join will arrange all your travel plans, meet you at airports, bus you from point to scenic point, pack you up and send you home again, loaded with souvenirs and stories to tell. And you too will be able to start off a conversation with, "The last time I saw Paris...."

Be good and kind and always true,
Ask not what others do for you,
And someday you will come to rue
How meagerly your savings grew.

Ira Banker

Persist To Publish

Norma Walrath

If you're an English teacher who likes to write and wants to publish and be paid for it, the ideal is to know someone who can help you. Make contact with reporters from your local newspapers, editors of your area magazines and literary journals, news directors from nearby colleges, and anyone and everyone who is connected to the publishing business.

Right now I am freelancing (with pay!) for The Dolphin, a small weekly tabloid published by a local newspaper, the Norwich Bulletin. The editor and I became acquainted when I asked him to be a guest speaker for my journalism classes at Ledyard High School. After his talk about journalism and writing (which could easily be used in any English class as part of composition instruction), as I escorted him to the door, I inquired about freelancing, told him of an idea simmering in my pen, and submitted it one week later. My ms. about a fascinating dancer who teaches swimming, slimastics, jazzercise, aerobics, and dance to tots and adults not only was published but also made front page. Quickly, I submitted another article--a psychological profile of a victim (who happened to be my sister) of an armed robbery at a local jewelry store. That one was also printed. (And I was later told that the new reporter who covered the original new report of the robbery was teased for not following up the heist as I had done.) I had now made significant contact and was asked to submit stories weekly or any time I could--an ideal situation for a full-time teacher who likes to write!

Making contact with this editor, this "ideal" someone was not easy. It was time-consuming and required much volunteerism on my part. Getting those two in depth interviews to press really cut into my time and energy that particular week. I also had to initiate the first steps. My advice then is call and make an appointment with the editors of your daily paper. Drop in and let them take a look at you. Submit an article, or give some tip o helpful advice for a story. Always give your name and something--usually written in your best style--by which you can be remembered.

Even if the editor does not seem too interested in hiring freelancers, he simply won't be able to resist exciting, readable copy. My story on the dancer, my first freelanced story, had to be good. The topic and the style had to interest the paper's readers. Never mind that I spent my entire weekend

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Norma Walrath, recently appointed editor of the CCTE Newsletter, teaches English at Ledyard High School in Ledyard, CT.

interviewing, writing and typing the story! I had finally submitted a piece of writing for which I might get paid.

Submit, submit, submit manuscripts (poems, tips, articles, proposals for stories, whatever!) to as many journals as you can afford stamps and stationery and the time to write your "stuff." If you know about skiing, submit an article to a ski journal, preferably a local one where you can later call up the publisher and ask about your submission. Even if the editor has not read your ms., maybe, just maybe, your call will spur a look at your work. This same advice goes for someone who has interests in sewing, knitting, yoga, running, backgammon, bridge, tennis, sailing, cooking, basketweaving... There <u>are</u> special interest magazines and sections of newspapers that <u>might</u> be interested in your material if it is fresh, exciting copy.

Editors especially like human interest stories--copy about people. So many of our daily papers are streamlined and cannot afford in depth coverage of some news event or newsworthy personality. If you submit a behind-the-scenes or not-the-run-of-the-mill story for a particular magazine or paper, your chances for publication are increased. Maybe a daily can use the piece for its Sunday edition which carries more features; maybe a magazine can use it as a sidebar story to a regular story about the same topic. Focus in on a person or human interest angle of some event you know will get only straight news coverage. Talk to people. Write a story that will bring tears, make someone laugh or inspire somone to do something special. Get plenty of quotes. Write a story with the human element in mind. In any case, you will have submitted your name and potential to editors who are always seeking good, "human" copy.

You'll spend a great deal of energy writing with very little guarantee of a monetary reward. However, submitting manuscripts is one basic way to meet that "contact." It is one of the ways to get your name, your copy, your writing identity circulated.

Most contacts are made because someone mentioned someone else's name from a project. Another way to circulate your name is to volunteer your writing services to as many different organizations as you can. These can be your local Boy Scout troop, food cooperative, community center, library, college, high school, etc. All organizations need publicity for their activities. Many publish newsletters and programs for special events. Get involved and get writing. Most of these endeavors are non-profit, but they can lead to some profits for the patient volunteer.

I first became involved with writing for newspapers when I wrote publicity releases for my son's scout pack. These were the usual who-what-where-when-why-and-how straight news that are usually in all local papers and hardly ever carry a byline.

However, I became familiar with the news writing procedure and began doing releases for a local poetry journal (of which I am also an editor) and for some events at my high school. The editors receiving my releases became familiar with my name and my phone number. Whenever they had to verify a name or date or if I had to amend a detail, I was making contact with an editor and with the publishing process. These releases also served as convenient reasons for my dropping in at the local newspaper office to make myself known! (In the back of my mind, I was sure I would be called to "cover" an event if the regular reporter could not; however, that never panned out.)

Ideally, paying writing jobs will come later--if you write well, if you are patient and persistent, and if you realize that your effort and time may not balance out with payment. Some of your reward, naturally, has to be the public exposure of your work. That kind of "ideal contact" does not pay in dollars, but in satisfaction.

TIPS

1. With your ms. submissions, include a brief cover letter. Make it interesting!

2. Always include your name, address, phone number at home and at school, and the times when you can be reached.

3. Include a stamped, self-addressed envelope appropriately sized for the return of your ms. This is also good means to know whether your piece has been accepted or not.

4. Call the editor in about a week if you have not been contacted.

5. Keep a copy of the piece for your records.

6. Include pictures or graphics for your story or ideas for the editor.

7. Persist!

Part-Time Freelancing: How To Begin

Susan Cavallari

There are a growing number of professionals lurking out there who have discovered that there is life after the three o'clock bell. Not an entirely surprising concept, it has long been noted that teachers have begun to rebel against the stultifying effects of what the media describes as "burn out" among the ranks. In the last two to three years, teachers have begun to use their submerged creativity to re-discover their own talents beyond the classroom in an enormously talented outpouring of productivity. The entire process begins with that soul wrenching question we've all squeezed in and out of our consciousness at one time or another: Is there life after teaching? The answer: indeed there is!

Eight months ago, after nine years of teaching, I decided to leave teaching temporarily to pursue the answer to that irritating question. I decided to become a freelance writer. I had spent the year prior to my leaving researching, saving money to finance my plan, and generally organizing a strategy that would allow me one year to "sink or swim" in my new avocation. Reflecting on the year past, I can heartily attest that I have acquired a wealth of experience, an encouraging monetary return and most importantly, a refreshingly new and more mature attitude toward teaching.

Whether one wishes to become a full time professional writer or freelance on a part-time basis, there is a great deal of groundwork to be done before making the move. The information provided below is based upon my own experience as a part-time freelancer.

1. Establishing a work schedule and work area free of encumbrances and interruptions should be a major priority. If morning hours suit you best, be sure you work each day during that time period faithfully. If you take the work seriously, take your scheduling seriously. Your work area should be your own entirely and should be equipped with the tools of your new trade: a good typewriter, paper, pens etc.

2. Allow a period of at least several months to organize your own personal strategy. Ask yourself what you want and find out how to get it. Research. Read. Inquire. Talk to people. If you're not blessed with influential connections, get out and make those connections yourself. If

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Susan Cavallari taught English at Watertown High School for seven years.

you want to do a profile of your town councilman, call and ask. Be as honest, direct, and articulate as you can. The most that can happen is that he'll refuse. Most won't however, because singling out prominent civic figures through media methods is an ego trip most can't resist. They need the exposure as much as you do.

3. If you are hesitant to begin this aggressively, the following books are enormously helpful and are essential for the novice:

   Writer's Market 1982-- a must for freelancers--provides information on markets, writers guidelines, pay scales, length of manuscripts, waiting periods, etc.

   Writer's Digest Magazine-- provides up-to-date information on current markets, literary trends, publications to avoid, etc.

   The Complete Handbook for Freelance Writers by Kay Cassill, (Writer's Digest Books)--a complete guide for the novice.

   The Writer's Resource Guide, William Brohaugh, Ed., (Writer's Digest Books)--provides information for research: "who's got it, how to get it, and how to use it."

   Writing for Regional Publications by Brian Vachon, (Writer's Digest Books)--indicates strategies for writing in markets of magazines, newspapers, periodicals etc. as well as tips on approaches.

   The Synonym Finder, by J. I. Rodale, Rodale Press--contains over one million synonyms with up-to-date usage.

4. In addition to the books just mentioned, read your daily newspaper avidly. One of your greatest resources for article ideas will concern the happenings of "the guy next door". If your interest lies in certain magazines, study several issues of the particular magazine as if it were a textbook. Know all there is to know about it, especially how to query the editor should you have an idea for a story. There are very definite rules of writing etiquette. Be aware of them by researching books such as Writer's Market.

5. Keep a ledger recording expenses for materials and payments received for accepted manuscripts. Establish a directory for the names and addresses of those you have encountered with a direct influence on your writing. Keep an accurate accounting of dates, titles, rejections (and there will be many) and possible future assignments. Make copies of everything!

6. Write. Then write some more. Keep a journal if time permits, but write about anything and everything--

whatever you think will arouse interest and sell. Type it according to prescribed instructions (known as writer's guidelines--can be received upon request). When you have completed what you believe to be the best you can offer, mail it and wait. Waiting is most often synonymous with writing. If you are truly determined to be published, you'll persevere until you are. Unfortunately, one must eat in the meantime. Therefore, be sure to have a contingency fund commensurate with your writing pursuit: full time writing will require a substantial back-up fund until you break into the market in a large way; part-time freelancing may require a projected time limit for making a money return on your initial writing investment.

7. Perhaps the most important item of all: if you believe you have the talent to make words relevant to another's eyes and intellect, then write until you win a Pulitzer Prize, or best selling novel, or by-line in your local newspaper. Depending upon your needs both socially and psychologically, the experience can be frustrating, even maddening, but nonetheless exhilarating and refreshing beyond belief. You may sit and stare at that blank sheet of paper until you bleed, but when the words finally materialize and take shape in print, there is no other feeling more galvanizing than when your name appears beside your creation. Indeed, if you learn nothing else from the experience, you will most certainly know that there is life after the three o'clock bell.

Resumes: Alternatives To "Teacher, English, 11-12"

Katherine Jones Loheyde

What can an ex-English teacher do in times of budget cuts? Who will pay for the kinds of skills we have used everyday in the classroom? We first need to assess what our skills are and consider how to compose a resume which reflects the competence we have developed over years of teaching and experience in the school as an organization.

Typically, the resume item regarding the career as a teacher may look like this:

> Teacher, English, Grades 11-12, Coventry High School, 1978-1982.

Unless this is solely one out of myriad experiences, it is more profitable to consider the categories under which your skills fall rather than list job titles. Such categories may include organizational or management skills, administrative or supervisory experience, research, publishing or writing experience, leadership skills, and public relations activities.

"But," you may be saying to yourself at this point, "all I did was teach English!" Then think of your resume as an exercise in creative writing if you must, but assess the compnents of your job--what exactly does teaching include? Possibilities under each of the categories mentioned above are:

1. Organizational and Management Skills

   A. Curriculum planning (with special mention of setting priorities, stating goals and planning for evaluation)

   B. Iniating student or faculty activities--"I organized the French Club, the faculty basketball team, or the FFA."

   C. Committee service--"the faculty committee on scheduling," or "Curriculum Review Team for Language Arts K-12 in X school district."

   D. Any special class project you managed: Here include any project for which you may have received extra attention: for example, directed a class presentation of "The Miracle Worker," or coordinated the publication of a class magazine.

2. Administrative Experience

   If you've been a department head or an assistant

Katherine Jones Loheyde is Assistant Dean of the School of Education at the University of Connecticut.

principal, this category is obvious, but what if you haven't? Here you can include the following:

A. Any positions for which you served as an "acting" head of the English department while the head was out of town or while he or she served in some other administrative capacity. Don't forget professional organizations and community groups for which this category might apply!

B. Any committee roles in which responsibility is assumed can be mentioned. That responsibility could be assigned under such titles as "coordinator," "director," "head," "chair," or "president." Also note such positions as "co-treasurer" for shared positions and "vice president" or "assisant to the director" when applicable. Again, consider community roles as well as those immediately tied to your employment as a teacher.

3. Supervisory Experience

A. One thing teachers all have is supervisory experience. The responsibility for classrooms and the successful management thereof is one definite example of the ability to supervise.

B. Teachers ordinarily are responsible for extra-curricular activities; this role is clearly supervisory. Responsibility for cheerleaders, school newspapers, yearbooks, or clubs can be included here.

4. Publishing or Writing Experience

A. In each discipline, there are a variety of publications in which teachers can share perceptions and teaching techniques. For English and language arts teachers, those journals, both state and national, affiliated with the National Council of Teachers of English offer publication possibilities.

B. Consider the inter-organizational writing you have done as well as that which may have been published. School reports from, for example, the faculty committee on discipline or the committee reviewing school safety which you authored can be included. Curriculum guidelines or materials which have been printed and shared with faculty in some cases may also be of value. One English teacher, for example, circulated a report throughout her school district on the integration of Black studies materials in the language arts. She had worked under a grant to compile the materials, the teaching ideas and curricular changes necessary; the resulting document was indeed worthy of "publication" status.

5. Leadership Skills

A. Leadership skills may include such skills as are mentioned under "administration" or "organizational," above, but other items may apply here as well. Consider those occasions for which you were responsible for organizing a presentation for other teachers, or perhaps other classes of students. Particularly, development of in-service staff development projects and the design of such programs, be they one-day seminars or a series of events over time.

B. This category may appeal to you as a way of noting action groups which you have led where "administration" does not seem an appropriate title. For example, if you have organized rallies or meetings on "concerned teachers against violence" or "teachers against censorship" you may wish to note it, although none of the typical administrative titles apply.

C. Again, should you have organized something unique (at least for your school district) you may want to include it. Instigating a Boy or Girl Scout troop for the special education students, forming a tutoring team of high school students to help elementary education students or some similar activity may be included here.

6. Public Relations Activities

A. Some schools assign a teacher the duty of public relations--contacting the press and broadcast media with information on up-coming events, results of testing, and notification of items which might make interesting feature stories for local newspapers. This role can be noted.

B. Events in which you have acted as a spokesperson for your school, department or specific program may fit under this category. If you addressed a body of parents or community members as a representative of the school, the union, or the PTA and cannot figure out how to include such activities, this category might provide a vehicle.

As in all resumes, some data should not be included as it may lead to discrimination: items such as sex, race, age, marital status, number of children, handicap, or health are not ordinarily pertinent to a position to which you are applying.

Areas among the six offered above may prove useful in reconsidering the many skills and competencies which really go into "Teacher, English, Grades 11 - 12."

Wonderland Visited: An English Teacher in Industry

Patricia Phelan

Some notes, suggestions, and a lesson plan.

There is a fantasy-like quality to teaching in industry instead of a secondary classroom. After a summer sojourn as a writing consultant in industry, three impressions remain from this experience in the wonderland of money and prestige: first, we teachers really do know how to help people improve their writing. Second, it is just plain FUN to be treated like a real person, to be accorded respect for our authority over words. Finally, the world of business, though we view it with a mystic longing as the land where "successful" people dwell, operates on exactly the same hierarchical structure as the familiar one at school, and the same familiar characters are in residence.

I wondered if I would know enough to be able to provide information and experiences in a writing seminar which would really benefit the business community, assuming that it would be so different from a secondary classroom. It was heart warming to find that my experience and understanding of the writing process is exactly what these people needed and wanted. Moreover, every teacher of English I know is equally well prepared to do the same thing. We truly are professional experts. The fun part was dressing up in my best suit, silk blouse, slim briefcase and walking confidently into the office for an initial session to present the seminar idea to a group of managers. Be prepared for a surprise, if you are a female teacher, when you walk into a thick-carpeted conference room and perhaps twelve men in dark, three-piece suits all stand up at once. It fair took my breath away! If you are a male teacher, be prepared to be treated with a hushed kind of respect from a surprisingly attractive and young secretary who will offer you coffee and be solicitous for your welfare. The quality of shock which accompanies this initial experience speaks eloquently to the fact that our daily experiences at school lack some of the niceties of civilized living. Once you have accepted the heady atmosphere of success, simply enjoy the whole event. After your consulting experience is finished, when the writing seminar is over and you have time to reflect on what really happened, it may come to you that the structure of the business, the way in which decisions are made, looks suspiciously familiar. The business men and women who participated behaved in amazingly familiar ways--the obstructionist, the smart aleck, the sincere participant, the thoughtful listener,

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Patricia Phelan, a regular contributor to CEJ, teaches English, reading, and journalism at University City High School in San Diego.

the bored watch. There is a ruthless kind of order which identifies who is in charge, where the real authority in the company lies, and who are subordinates on the way up or on the way out. Is it possible that we are all just people in the same wonderland, doing our work, living our lives, contributing our own expertise to a given task?

If you are now ready to put together a plan for a writing seminar to present to a company, here are some background suggestions. Know that many companies have highly trained professional employees who are not well trained when it comes to expressing their ideas in writing, so there is a great need of your skill. When you contact a company to make a proposal, find out the person to whom you are accountable and with whom you will work. Avoid all temptation to express opinions or meddle in any way with the structure of a business--you are a guest. At an initial session to explain your seminar, find out what the specific writing expertise needs of the company are and tell them how you can be of service--listen first, talk second. Be clear about your fee for this service--I assume a minimum charge would be $100 an hour. If your services are requested, be clear about the contract--what is expected, what you will provide, the exact dates and times, the fee, and any follow-up sessions. Tricky misunderstandings at the beginning can leave you with an unpleasant aftertaste.

Although every business will have its own specific needs for written expression here is a general outline of a proposal which has proved effective for me this year. I have written it out on a 5 x 7 card as an outline for my reference in a meeting and have included it in the business letter which makes a formal proposal, subject to changes as they suit individual companies. It is in formal educational language, which is nice to use once in awhile for effect, and reflects my recent two years of work with a Title I program.

Goal: clear, concise written communication

Objective: Participants will become aware of ways in which writing can be of use personally and professionally, aware of roadblocks to effective writing, and practice techniques for clear organization in order to improve writing of memos, abstracts, proposals and reports.

Method:

1. Discuss practical uses of writing as an aid to thinking.
2. Discuss roadblocks to clear and effective writing.
3. Demonstrate techniques for clear organization of ideas and writing.
4. Demonstrate and practice ways to improve rough drafts of writing before the final copy is completed.

** 5. Suggest an on-going structure with alternative ways of responding to writing within departments to strengthen and reinforce written communication.

** Optional

After teaching adults in two technical industries and young people in high school, I can't really say that one is tremendously superior to the other; they are simply different environments in which to work. I had expected that working for a business would be so "fantastic" that it would feel like a dream come true. After time passed and the experiences settled down, it seemed to me that I had expected some wonderland which doesn't exist except in the minds of teachers who look through the glass at another world. There is satisfaction in helping people express their ideas, and the ideas of a tenth grader are as vital and alive as those of an engineer. Still, it was a delight to be a professional in a new setting. I would recommend this to you fellow teachers as a nice change, a way to supplement your income, and a chance to discover anew your sense of professional worth.

PAPERBACK REVIEW

The Disco Kid by Curtis Gathje.
Bantam, 1981. 88 pp. $1.50.

The Disco Kid reads like an episode of Happy Days updated to 1982. The protagonist, sixteen-year-old James, has his dream come true when he is invited to a birthday party to be held at the local disco for which he is otherwise underage. He has several times sneaked in during the day time to dance in front of the mirrors and fantasize about the day when, dressed in a white suit, he will become the new John Travolta. He finds a way to earn the money for just such a suit and invites Carol, a pretty classmate, to the party. The inevitable complication develops when, without meaning to, he also invites Carol's best friend Brooke. His problem is complicated when he first spills punch on his white jacket and later falls into the chocolate birthday cake. The black and white photographs which illustrate this HI/LO novel serve only to increase the impression that this is written for teenagers unused to reading and addicted to the visual media. For that particular group it is perhaps not a bad transition, but one hopes that they would soon demand more from their fiction.

Reviewed by Joyce G. Don, Manchester High School, Manchester, CT.

Between Acts: A Dark Unknowing

C. E. Howard Bailey

I'm not sure when I first realized that I was unhappy teaching English and Drama in a high school. Perhaps there was no sudden realization, rather a gradual wearing away of my enthusiasm, motivation, and, eventually, tolerance. I had wanted to teach ever since I was a child growing up and going to school in England. I survived my first two years of teaching in Comprehensive schools in urban English cities, and then I emigrated to the U.S.A. Even so, I still had enough energy and enthusiasm left to sustain me through another year of training in order to get a Connecticut teaching certificate. My first position in this country was in a well-respected suburban high school, and, for the first three years, I thoroughly enjoyed my work.

The early years at my high school were quite delightful. I had plenty of support from students, faculty, and the administration, and was able to develop what essentially became two jobs: English teacher and Drama teacher. The response to my work was always favorable, and eventually I secured tenure. As I developed my work in the area of drama and English teaching, I was asked to present papers at various conferences, and to act as a drama consultant for a number of projects. Ironically, the very time I was establishing professional recognition was the very time I became dissatisfied with my profession.

First I grew tired. Over a hundred students each semester and papers, tests, projects from them all is exhausting. But I was also directing three or more plays a year, developing curriculum, presenting papers at conferences--not to mention preparing for classes, student, parent, and administration conferences, detention and lunch duty, and completing a Master's degree. My tiredness was accompanied by a growing discontent with the whole educational environment. Intellectual activity and a commitment to any kind of imaginative educational practice was often subordinated to the exigencies of operating an institution--lunch and detention duties, evaluation procedures and so on. In addition, the political social, and economic climate of the late 1970's seemed to advocate a return to a Gradgrindian-type of education, and teachers were held in poor regard, paid inadequately, and treated as puppets expected to obey any capricious authority.

My tiredness and my discontent with the school environment were accompanied by my realization that I had little career mobility. I had reached my zenith in English teaching.

Chris Howard Bailey is currently completing work on her Ph.C. in drama. She has published articles in this country and in Great Britain on dramatic literature, educational and therapeutic drama.

If I wanted some advancement I would have to go into administration which I didn't want. I began, therefore, to seriously think of changing careers. It was a difficult decision to make: I had security, tenure; I had achieved some professional recognition; I was doing what I had trained for many years to do. But I also recognized that my dissatisfaction would only worsen and that ultimately my students would suffer seriously. The problem was how to change careers--or so I thought.

Changing careers was a slow process which took a few years to realize. Not every teacher will go about making such a change in quite the same way. Certainly the kinds of interests and skills I have apply most particularly to me. Perhaps, however, some readers contemplating a career change might be encouraged by the number of false starts I had and the time it has taken me to realize many of my initial, scarcely recognized aspirations.

First of all I read the books one is supposed to read about changing careers. They helped only in so far as they advised me to analyze my own personality and the kind of work and working environment I preferred. I spent quite some time thinking, and concluded that I enjoyed working with students, I enjoyed my subject matter (dramatic literature and theory especially), and I preferred to work independently using whatever creative abilities I have. I knew I did not want to accommodate any arbitrary, dulling system, that I could not work in the business world, and that I wanted to be paid fairly for my work. What kind of a job would afford me all of these?

Eventually I narrowed my alternatives to two possibilities: to work independently in educational television or to start my own business as a drama consultant. I first decided to explore the possibilities of working in educational television. I contacted a number of people in the field whom I knew, and was referred to other producers who gave me an opportunity to work on some television projects which, as a volunteer, I did for two years. During this time I realized that working in television was not for me. It was a highly competitive world where the system and economics were even more important than they had been in education.

At this point, I decided that I would apply for a year's leave of absence from my teaching position. I wanted to work on a book on educational drama and give myself some time to explore some other career possibilities. I was granted the leave and immediately began research on my book which was to be on "Drama and Health"--how to use drama to teach such topics as alcohol and drug abuse and sexual assault. Essentially, I would be describing much of the work I had been doing at the high school. I also began to establish myself as a drama consultant by letting people know that I was

available. As a result of my telephone calls and letters, I received a number of requests to perform drama workshops for teachers and staff at various schools and community centers. I had also been interested in working with the elderly and was able to run a number of workshops for senior citizens at a Hartford Community Center. All of this I thoroughly enjoyed. I was working at what I wanted, setting my own hours, my own fees, and my own curriculum. I was also able to pursue my own research without interruption.

During the fall of my leave of absence I was asked to teach some English courses at a local college, and this experience proved extremely valuable for me. Teaching on the college level was very different to teaching on the high school level. My primary concern at college was my teaching. There were no bells rung at the end of class, no lunch-time and detention duties, no parents to accommodate. I was treated as an adult worker, and academic freedom was still respected. Obviously, there was still a system with which to contend, but that system at least appeared a manageable one. Once again I enjoyed teaching, and all my previous enthusiasm returned.

When the semester ended, I knew I would like to pursue a career in both university drama teaching and drama consulting. In order to be competitive with other university drama teachers I would have to get my Ph.D., and to have such a credential would also help me as a consultant. So I began the long, arduous task of investigating universities, securing interviews, applying, and waiting to hear the results of my applications.

While I was waiting, I continued work on my book, and pursued my consulting endeavors by conducting, with various interest groups (handicapped, elderly, and so on), workshops around the state. I had always been interested in the social and therapeutic values of drama. Witnessing the positive influence such drama work had on these different interest groups, I was motivated to find out more about the use of drama in therapy. I knew that dramatherapy was developing in England, so decided to take a five-week trip there to learn more about dramatherapy and continue my research on drama and health. I visited various schools in Yorkshire and the Midlands, interviewed headmasters, and discovered more about their drama programs and use of drama in relation to other disciplines. I was even fortunate enough to be invited to a conference in London on dramatherapy. There I met many of the people who are especially noted in the field.

I left England armed with dozens of tapes of interviews, as well as journals, articles, and information I could use to help me further my career goals. I had been told whom to contact in the newly formed American Association of Dramatherapy, and immediately began to do so. Dramatherapists are not common in this country, but colleges and universities are beginning to develop dramatherapy programs. I learned that I

had all the credentials necessary to become a recognized dramatherapist except for clinical experience, so I began contacting local hospitals to see if I could perhaps initiate a tentative, carefully organized and supervised pilot dramatherapy program.

While I was working on developing such a program, I learned that I had been accepted at the universities to which I had applied, and I had to decide which to choose. Eventually I settled on the graduate center of the City University of New York. It was the only program that would provide me with a traditional research degree in drama (literature, history, criticism, and theory) while affording me the opportunity to pursue some independent study courses in dramatherapy. And besides, it was New York--where else would a person study drama?

I was to start work on my Ph.D. in the fall, so I duly submitted my resignation to my Board of Education and began to reconsider all those practical concerns that I had initially dismissed unceremoniously. Concerns such as how would we pay the mortgage, and how could I study in New York, continue consulting, do my share of the household chores, and still have enough energy to enjoy time with my husband? My husband and I talked a great deal about these matters and eventually devised a workable plan.

Slowly, after much energy expenditure and uncertainty, my future is becoming clearer. I am now about to complete my year of residence at the University and have thoroughly enjoyed working with noted drama specialists. The research I did for my book I used to write an article on "Drama in Health Education." I finished the article shortly before starting classes in the fall, and have since had the pleasure of seeing it published in The British Journal of Dramatherapy. I have continued working in drama with various interest groups, particularly the elderly, and recently began a pilot program in dramatherapy for psychiatric patients at a local hospital. My household chores somehow get finished, and my husband survives.

It has been five years since I first recognized my discontent with teaching in a high school environment. It took me a little while to realize what alternatives I had, and it was painful for me to leave English teaching. Now, however, I am extremely pleased I made the break: I have a lot more freedom and feel I have some control over my life. Of course, the years I spent teaching in a high school were certainly not wasted. I could never otherwise have developed the skills and abilities I have in quite the same way, and the initial support I received from the school personnel encouraged me to develop many innovative educational techniques that I might not otherwise have realized. Finally my decision to alter my career was a personal one--but one for which I have no regrets.

Burgling Business: The Craft Of Breaking In

Arlene De Maris

The woman behind the desk at the personnel agency was giving me her Sympathetic Look. Zero commission here, she must have thought. I had just told her that I had left teaching and was looking to get into the business world. What was my background? I had taught English. And what did I want to do in the business world? I gave her my Capable But Confused look. I had not the slightest idea. My skills? Well, I could type. Five agencies and five typing tests later, it dawned on me that they were all somehow getting the wrong idea. It seemed that former teachers were expected to start at rock bottom because they supposedly had no skills.

I had been a "split discipline" teacher, teaching English and Biology at a Catholic school. At the end of my first year, I was told that my contract would not be renewed. Eight other "split discipline" teachers like myself were also given the boot. Some found other teaching jobs. I decided to be adventurous.

After running the personnel agency gauntlet, with its typing tests and thanks-but-no-thanks ambience, I grew desperate and decided to become a Temp while looking for other work. As a Temp, I was sent to companies to do secretarial work on anything from a one-day to one-week basis. Once there, I would quiz co-workers about promising permanent openings. My Temp experiences ranged from a long stint at an exterminating company (where I learned which local restaurants to avoid) to a week at Hartford City Hall during the great Civic Center roof collapse melee. I finally found myself at a large corporation which actually posted their promising openings for all to see. This is how I came to be a technical writer. I ended up in their Data Processing department editing and updating technical manuals for computer systems. After a couple of years at that, I switched to another large company where I now write manuals that make a little more sense.

Throughout my struggle to transform myslef into a business person, I was convinced that I had no skills. I had been brainwashed by a gaggle of interviewers into thinking that my teaching experience was a liability rather than an asset. In fact, more than once I was told that companies preferred not to hire former teachers because they expected to be given positions of

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Arlene DeMaris is a technical writer working for CG/Aetna's Commercial Underwriting Services Department in Hartford, Connecticut. She lives in Coventry, Connecticut, with a marketing analyst and two cats.

authority right off the bat. As one kindly man took the time to tell me, "Teachers are used to having the upper hand and don't like to have to report to someone else." I didn't know which part of his statement to laugh at first.

From my present career position, it is easy to say what I would have done differently, so I will. It is simply that I would not have allowed myself to be sold down the river. I had skills from my brief experience as a teacher which I now use every day. First and foremost, I must be organized. To be disorganized in business is to disappear beneath a paper avalanche. How did I get to be so organized? Four sections of English (each a separate preparation) and two of Biology each day. At my present job, I must be able to speak convincingly and sell my ideas to other people. To be tongue-tied in business is to be steam-rollered by fast-talking incompetents. I don't think I have to tell you how I got to be so eloquent.

English teachers happen to write nicely as well. Since a lot of my time is spent either writing or editing the writing of others, this skill has become my bread and butter. Last, but certainly not least, my job requires flexibility and a small amount of voodoo. I am often asked to tackle conflicting tasks and perform minor miracles. Do I flinch? Heck, no. I once taught a Science Fiction mini-course to a group of kids reading ten years below grade level. Maybe they didn't catch Heinlein's or Bradbury's subtle nuances, but they all wanted to be suspended in liquid nitrogen and shot into deep space.

The job of producing a multi-volume manual pales in comparison with holding the attention of thirty high-school seniors in June. Of course I had skills. I made the mistake of overestimating the business world and believing that its rites of passage were beyond my abilities. Many of the teachers I knew were bright and tenacious. I look around at those I admire most in my company and see those same qualities.

My biggest mistake, however, was not being sure of what I wanted to do. Few people in hiring positions need to bother with applicants who lack specific training. Those who have the training are lined up for jobs. Not to have specific training in a business-related field and to be ambiguous about what one wants to do is the double whammy. Business must be cased thoroughly, the way a burglar cases a prospective "hit". What's in there? Do I want what's in there? Do I pick the lock or climb in the window?

What amazed me most about the corporate monolith where I first worked was the variety of jobs. The level of specialization was incredible. Just knowing what jobs there were and what kinds of people did them would have been a great advantage to me. After that, I could have known what was worth pursuing

and what was not. Personnel departments (and agencies as well) are often so concerned about making an exact "fit between a job and an applicant that they won't bother to extrapolate when confronted by a not-so-obvious "fit." If someone knows the job at hand and can talk about how he or she would perform the job tasks, the interviewer's decision is made much easier.

Knowing what a certain job involves can enable one to avoid the tragedy of Taking the Wrong Job. Nothing is chafed more than square pegs in round holes. Yet they abound and they can be found chafing away in just about every type of work environment (including teaching). They did not know the day-to-day realities of the jobs they took. How to discover these realities? Good question. The best, but unfortunately the most annoying, answer is to Know Somebody. But not necessarily somebody who actually works in the company of one's desire. Somebody who does similar work. Somebody who knows somebody who does similar work. This is where the lock picking and window climbing are done. Once one knows about the color TV and gets inside, the rest is heavy lifting.

I find that my teaching experience has contributed much to my present career success and satisfaction. If I had tried to enter a field not so obviously linked to language, however, my story might be quite different, for better or worse. The fields of publications and communications are packed with former English teachers. However, they are also found in advertising, public relations, and (strangely enough) data processing. They made successful transitions in spite of the strange prejudices against their uppity, articulate ilk, and they did it mostly by knowing the requirements of a job and how they could fill those requirements. The present job market is admittedly a buyer's market, but there is no reason for good people to sell themselves short. And English teachers, as we all know, are good people.

> "Beauty is truth, truth beauty"--that is all
> A poet can tell you about staying alive.
> Edwina Muckisnapes

PAPERBACK REVIEW

Heart Songs: The Intimate Diaries of Young Girls ed. by Laurel Holliday. Avon, 1981. 181 pp. $2.25.

This collection of diary excerpts sat on my classroom desk one morning; before lunch six students had asked to borrow it. In it, girls from eight countries and five centuries speak for themselves and for all girls and women: "All the people you read of have trouble with their families. No one understands me either," they say. And "Youth does not want to confide in others. Hence the diary." An Irish girl pictures herself as a nun; she'd "look fine in the costume," and she "can make a rapt expression easily enough, though twould be hard on me to go around looking rapt all of the time. Me ears stick out but the wimple would cover them." An American girl wants to "run a mile tonight just as tight as I can go. . . . ., One must keep so proper and not romp much or you'll be called a Tomboy." A French papa says, in 1940, "'Flora, you're wearing too much lipstick.'" Mama adds, "'Go and take some of it off,' with a wink that belied her words." This same Flora cannot decide "whether it is Van Buck I love or his love for me." The "sexual researches" of several girls are a mixture of wildly original biological theories, anxiety, and curiosity. We can heartily concur with the girl who writes, "It may seem strange that I want to keep a diary, but, although I am not a celebrity, I claim the right to my memoires." We can be grateful to its editor that this collection is available, and lament only its brevity.

Reviewed by Barbara Bloy, Saint Margaret's - McTernan School, Waterbury, CT.

PAPERBACK REVIEW

Walls by Jay Daly.
Dell, 1981. 204 pp. $1.95.

The plot of this novel about sixteen-year-old, bright, athletic Frankie O'Day is thin. An alcoholic father, once a brilliant architect, and a strong lawyer-mother provide the background from which Frankie observes his world. He meets Laurel and falls in love. Frankie's friends involve him in an escapade to kill and haul a buffalo from a park. The whole event has the flair of a Keystone cop episode without the laughter. Throughout the story Frankie, in the guise of The Shadow, takes his revenge on the grim, prison like buildings about him by scrawling graffiti over them, graffiti which manifest rich subconscious thoughts and feelings. Frankie and Laurel are also given to quoting Eliot's "The Love Song of J. Alfred Prufrock" and other poems that must surely be beyond the scope of most students. These two are conceivably the best read seniors in any high school. This novel is also more sophisticated in its use of Christian imagery than the age group it purports to be written for. Nevertheless, Frankie's subcon-

scious thoughts expressed through the graffiti may fulfill the Everyman in the reader who also may feel trapped by the unsolvable problems of his family and the mechanical, unfeeling environment about him. Because of that, this thought-provoking book, written on a bare bones plot, may appeal to some advanced high school students.

Reviewed by Eleanor Controvillas, Newington High School, Newington, CT.

PAPERBACK REVIEW

P.S. I Love You by Barbara Conklin.
Bantam, 1981. 182 pp. $1.75.

Honesty, hate, love, despair, life, death, and hope are all encompassed in this novel under Bantam's new Sweet Dreams label, where the relationship of two teenagers finding friendship and love for the first time is the poignant theme. Much to her discontent, Mariah, the product of a one-parent home, finds that her mother has agreed to rent their ocean front home for the summer while they house sit for a mansion in Palm Springs. To Mariah's surprise the mansion turns out to be a paradise, particularly when she meets Paul, the boy next door. Both Mariah and Paul experience a closeness they have never known before. Barbara Conklin's style is fast paced, and her concluding chapter sentences infer just enough to keep you reading. Throughout the novel, an element of urgency is prevalent, and as Mariah and Paul grow closer, this feeling of urgency is intensified. Mariah begins to sense that Paul's over-protective mother is not merely coddling him as an only child but is concealing a more serious problem. As Thanksgiving approaches, Mariah receives a letter from Paul indicating he is in the hospital critically ill. As Mariah receives word that Paul has died, she weeps and clings to his Christmas card, which says, "Sometimes remember me." A thoroughly moving novel; Barbara Conklin's excellent characterization and plot development have produced a junior-senior high school best-selling romance.

Reviewed by Jacquinta D'Amico, Alcott Middle School, Wolcott, CT.

PAPERBACK REVIEW

The Pigman's Legacy by Paul Zindel.
Bantam, 1981. 114 pp. $1.95.

In the jarring aftermath of the Pigman's death, protagonists John and Lorraine are inexplicably, if not inevitably, drawn back to his house, only to find living there another crusty old man who happens to be on the run from the IRS. In Paul Zindel's sequel to The Pigman, the two heroes have grown and matured a bit, entering into a new and blossoming relationship as well as a spontaneous involvement with another man whose past ultimately changes their lives significantly and leads them to the Pigman's legacy. Zindel's style cuts right to the heart of the adolescent/adult experience by provocatively employing the two separate points of view of John and Lorraine in order to tell the story so that "the rest of you kids can learn from our mistakes." Zindel, of course, makes it difficult for the reader to pinpoint just who are the kids and who are the adults in the most hilarious manner possible. One moment the reader may laugh outright at Zindel's use of contemporary jargon, and the next moment may find himself misty-eyed--a veritable grab-bag of bizarre situations, colorful characters, and a lesson all about love. This is another fine Zindel book tailor-made for teens which should not be missed.

Reviewed by Susan Cavallari, Waterbury, CT.

PAPERBACK REVIEW

One Dark Night by Wallace White.
Bantam, 1981. 90 pp. $1.50.

One Dark Night is a mystery. Not a mystery in the classic plot type, but a mystery that its author, who holds degrees from prestigious universities, has written for the New Yorker and traveled the world, could write such an anemic story. Greg, the teenage hero of the novel, is sent to stay with Uncle Roy, who enjoys taking the law of his town into his own hands by beating poor prisoners with names like Snake Eyes. Poor Greg predictably falls into his uncle's despotic backwoods fun. You can guess the rest. You could say that this is just a high interest/low vocabulary novel aimed at the student with a fourth to fifth grade reading ability. But high interest should not mean low quality. There are even photographic illustrations within that finish the job of hanging this stereotypic novel. They are replete with a fat sheriff with sunglasses and shotguns, bug-eyed prisoners, and worst of all, a full page photo of a screaming fat woman in a wheelchair who is described simply as a "monster" because she is mentally and physically handicapped. Pass this novel right on by. You can see it on the Late Show next week.

Reviewed by Joseph Calabro, Pomperaug High School,
Southbury, CT.

High School Teaching As Preparation For Academic Medicine

Andrew A. Sorensen

When I was a junior at the University of Illinois (Urbana), my parents and I reviewed my academic career and my plans for the future. Although I got off to a good start in college, on average my performance in the freshman and sophomore years was mediocre. Because I was a history major (with somewhat vague plans for graduate school) whose most active vocational fantasy was to teach in an African secondary school, it was agreed that I ought to obtain teacher certification. I then began working much harder, fulfilled the mandatory potpourri of education requirements that were among the best and worst courses I ever took, and emerged as a certified social studies teacher.

After a detour through divinity school, I spent one year as a guidance counselor in a high school behind prison walls and another year as a history and social studies teacher in a Chicago suburb. Those were two of the most interesting years of my life: the one-on-one meetings with adult students in prison and the teen-agers in the suburban high school were immensely rewarding. The silly rules in the respective bureaucracies, however, drove me out of that kind of teaching. I could offer many illustrations of the administrative mentality that sent me to other pastures, but one example for each institution should suffice. The prison officer who was in charge of assigning inmates to work tasks was a grade school dropout who was envious of the fact that many of the prisoners were more highly educated than he; so whenever the vegetables on the 2,200 acre prison farm had to be picked, he would draft the high school students. The suburban principal, although more sophisticated than his prison counterpart, was convinced that students should not be allowed to wear sunglasses in school and that no boy should wear beltless trousers. The ambience these administrators nourished drove me back to graduate school and what became a career in academic medicine.

In spite of my muted rage at the shenanigans of these myopic bureaucrats, those students helped me enormously: they made me more comfortable with the prospect of standing up before a group of people and talking about a subject in which I was not expert, they rewarded straightforward speaking even if

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Andrew A. Sorensen is Associate Chairman of the Department of Preventive, Family and Rehabilitation Medicine at University of Rochester in Rochester, New York. In addition to the experiences he mentions in his article he was at one time a missionary to Africa and has at other times played and taught the trumpet.

there were flaws in my logic, and above all they taught me the value of sustaining a sense of humor. Little did I know then that I would come to be judged principally by the written word.

Surely the primary reason that most of us in academic medicine write as much as we do is that we publish or perish. Our promotions and our ability to secure grants are, for the most part, directly proportional to the size and perceived quality of our publications. However, that doesn't mean that those of us who have succeeded in this environment write well. I must confess that in spite of my vigilance, the jargon of my discipline creeps into much of what I write. The habit of speaking to members of my own profession results in some embarrassingly turgid prose. I urge all of you English teachers not to give up in your effort to teach your students the craft of clear writing. In part my plea is selfish: I, too, have to read what your students write. Believe it or not, some of them will wind up being scientists and publishing reams of material that at least a few of us will be obliged to review.

Another reason for our writing, although much less compelling than the first, is the financial reward. Yet precious few of us make much from our publications. I have written several books that have sold a total of approximately 10,000 copies. An editor with whom I signed a contract for a book I just finished tells me that because of the price he must charge and the limited appeal of the topic which I spent three years researching, the first edition will be of 1,500 copies. My royalties will be about $1.50 per book. If this printing sells out, which is highly unlikely, I will realize about $1,000 after state and federal taxes. Obviously I can't expect to provide our family's daily bread through the written word. Occasionally I will be paid for an article, but again the universally accepted norm in the scientific community is that there is an inverse correlation between the quality of the journal and the amount one is paid for what one writes. The most prestigious journals would never dream of paying their contributors. It is interesting to note that magazines which reimburse the authors are referred to as "throw-away journals."

So why do I continue to write as much as I do? Certainly pride in the quality and quantity of my work is a driving force. I now have a bibliography that covers many pages. In moments when I need a narcisisstic jolt, I glance at my curriculum vitae or take a look at the reprint requests that cross my desk and bask in my literary accomplishments. It's not that I'm among the best in my field. There are hundreds and perhaps thousands of people who are much better. But when others cite my work favorably, I am pleased.

What about the spoken word? Some of the folks in my business stipulate a fee before accepting a speaking engagement.

If the inviter can't come up with the fee, then there is no deal. It is probably because I am a minister's son who has emulated his father's example that I cannot bear to do that. On accasion I will be told ahead of time what I will be paid. That is especially likely if it is a national meeting to which I am an invited speaker and for which a hefty registration fee is charged. In those rarest of events, I am paid handsomely. But in the vast majority of cases, I am paid little or nothing. At scientific conferences we usually compete with our peers for the privilege of speaking -- and often pay our own travel expenses to cities we otherwise would never set foot in. (A manifestation of honor without honoraria.) In a few maddening instances, I have driven long distances to give a talk on which I have worked very hard, and then been paid absolutely nothing. I regard the choice of refusing to pay me even transportation expenses in those cases as the eighth cardinal sin.

Thriving, as opposed to surviving, in academic medicine these days is abetted by good teaching and frequent publication in high status medical journals. I would be the first to admit that there are some awful teachers who do very nicely in the academic marketplace. Nobel prize laureates, for example, are often abysmally poor lecturers and are seldom remarked for enviable prose style. But as the number of applicants for medical school continues to decline and as the cost for medical education goes up more rapidly than the rate of inflation, we are more sensitive to the quality of teaching and the comprehension of our writing than we were ten years ago. And with the shrinking amount of federal support for the research that most of us do, those of us who have written widely (albeit not always well) are finding that our research is more likely to be funded than those who have witten less.

Perhaps because of this changing climate we are keenly sensitive to our need to be better teachers and more skillful writers. But communicating effectively is hard work. I find it as hard to write an article or a book now as when I published my first article 12 years ago. Some of those who know how much I have written assume I merely sit down at my desk with a blank piece of paper and the words start flowing in coherent, nicely embellished paragraphs. Nothing could be further from the truth. I sweat and stew over every sentence I write. And even if the reader doesn't think what I have written is crafted elegantly, I promise that I have read each sentence at least a dozen times before the manuscript was popped in the mail.

My anxiety regarding communication is also evident in my speaking. In spite of the fact that I took two courses in public speaking, have lectured to thousands of students over my fifteen-year career as a college teacher, and delivered hundreds of sermons and addresses to groups as disparate as a dozen Highlanders scattered in a damp, unheated Scottish kirk

to hundreds of distinguished academics packed cheek by jowl at a conference in the sun-drenched Caribbean, I still get the heebie-jeebies every time I stand up to speak.

Those of you who are in the business of helping prepare people to communicate more effectively are making a lasting contribution to the scientific enterprise. You may not think of it that way, and you might reasonably counter that less than one in a thousand of your students will embark on a career in academic medicine. But if during my brief career as a social studies teacher you had told me that six years later I would be teaching in a medical school and valuing the qualities my high school and college English teachers attempted to impart to me, I would have been incredulous.

I have never written anything like this before. Yet if it challenges your notions about the way in which most of us so-called scientists earn our keep or if it inspires you to sustain your usually unrewarded efforts to promote clarity in the written and spoken word, it will have served its purpose.

PAPERBACK REVIEW

Love Song by Isabel Santana.
Avon Illustrated Novel, 1981. Unpaginated. $1.95.

There are four main characters in this HI/LO novel: Vicki, a young, struggling singer, working as a bartender, waiting for her big break; Peter, piano player/song writer friend of Vicki who loves her; Julio, "bad guy" bandleader who discovers Vicki and tries to take advantage of more than her talent; and Flora, jealous girlfriend of Julio who sees Vicki as a threat. After a false start with Julio, Vicki is "discovered" by a record executive, thanks to Peter's songs. There's a happy ending: success for Vicki and Peter, and, best of all, true love. Along with the sparse plot, there is no character development or sense of writing style. It's not even a "book" in any traditional sense of the term. In the ninety or so pages, there are a minimum of fifteen words and a maximum of about fifty words on a page; staged black and white photos depicting scenes from the story occur on nearly every page. However, this "illustrated novel" and others like it from Avon may be an effective gimmick for reaching non-reading, low ability students on their terms. One student said of this format: "It's not as boring as just the words." To these kids, words just don't "do it." They require a visual stimulant. These "books," like the old classic comics, provide a viable medium. This particular story, however, is not worthy of scrutiny as possible classroom teaching material.

Reviewed by Susan A. Gudzinski, Nathan Hale-Ray School, Moodus, CT.

In The Classroom (Directly And Indirectly)

Edward J. Zagorski

Imagine the excitement at our house the day I received notification of my Illinois State Teacher's Scholarship. I was 17, and it meant that I would be going to college. I'd be able to realize a dream I'd had since grade school, and coincidentally would be the first of my family to attend college full time. My future was set. I would become a teacher.

In those days there was no surplus of teachers. School systems ached for personnel and aggressively pursued teachers-in-training on college campuses across the state, indeed across the country. It was so easy to get a teaching job, in fact, that I started the very month I graduated--June, 1966--at the high school where I had done my practice teaching.

For the next three years I would be known as "Mr. Z." at school and "Teach" at home: a teacher of English and speech, Director of Debate Activities, play director. I went on to develop and write the 9th grade curriculum on Mass Communications, which the school adopted. I chaperoned dances, sold tickets at football and basketball games, sponsored students in forensic contests. I entertained at faculty dinners with satires and parodies I'd written, and counseled troubled students to the best of my ability. Nothing, it appeared, stood in my way.

But all was not rosy and the success I had tasted was to turn sour. The school in which I was teaching was overtaken by violent racial prejudice among the students--we had 10% of every conceivable minority and had long boasted of being an ideally-integrated institution. By my third year I could no longer deal with the uniformed policemen in the halls and the outrageous disciplinary problems in my classroom. I found myself wielding an authoritarian axe more than tossing pearls of wisdom. I became discouraged, decided to resign at the end of the school year, go to graduate school, and contemplate my future.

What had happened? My education had been geared toward teaching. Was it now wasted? Were my dreams of security never to be realized? Teaching was all I had ever done. Would I ever teach again? More important, what else could I do? These are questions many educators face, and I was no exception.

Chicago-born Ed Zagorski, known professionally as E-Z Writer, is a "naturalized" New Englander and author of Teacher's Manual: The Novels of Stephen King, among other publications. He lives in Wethersfield.

But then, luck of sorts, intervened. A former professor of English, who happened to be the father of a friend of mine, left his post to become an editorial director at a Connecticut publishing company known then as American Education Publications (replacing the "American" with "Xerox" now). My friend and I had shared an interest in writing and had been reading each other's poetry, most especially during our senior year. While at graduate school in the summer of 1969, I got a call from the father asking permission to show some of my poems to an editor. I consented and soon forgot the incident.

But when the telegram arrived, I began a renewal. The editors of Read magazine, aimed at junion high English and reading classes, wanted to do a story on me. Me! The article was to be entitled "The Teacher Who Does" and would deal with my assigning poetry-writing to my students--and writing it myself. Some of my poems would be included. When the article appeared that fall, I was elated.

I kept up correspondence with the woman who interviewed me and sent her things I had written. Although nothing more was published, she and the other editors seemed to like me, and I certainly enjoyed the diversion from graduate studies. Almost a year later, when a position on the magazine staff opened, I was asked if I were interested. The wheels in my head began to turn. I had always had an interest in writing. This Could Be the Start of Something Big. I told her, yes, I was interested.

I was so interested, in fact, that I could have flown to the interview in Connecticut without benefit of an airplane. Our compatibility was confirmed, and I was eventually offered the position, to begin in August of 1970. Thus started my career in publishing.

Reflecting back on my period of self-doubt and uncertain future years later, I came to realize that, of course, no education is "wasted." I was, after all, an "intelligent" person, wasn't I? Nor was my teacher's education "lost." I was still teaching, in a manner of speaking. The materials I created were educational, instructional, and, in many cases, entertaining. I went from being in the classroom in person (direct) to being in print (indirect). The skills I used in writing educational materials were the same I had used as a teacher in front of the classroom. The only thing missing was my physical being. I learned to put my ideas into words in ways that were attention-getting and interest-holding, clear and specific, pointed and useful, and entertaining as well. I was still a teacher after all.

My 10½ years with Xerox were rewarding to me both as

teacher and writer. My skills improved and expanded and I certainly learned much about the world of publishing.

But no matter how happy we are in what we are doing, if we are intellectually healthy we continue to grow and change. During the last few years of my tenure at Xerox I had been thinking about leaving to strike out on my own. I wanted to do more writing and to write other kinds of things than what I was already doing. My decision to leave did not come easily, but was born out of an intense need to change and expand and grow in new directions. It hasn't been easy, but I have not regretted that decision.

Now, as a freelance writer, I am still in education. Ninety-percent of what I write is classifiable as educational. It is gratifying to know that somewhere at a given moment during the day, students are reading and learning and growing (I hope) through something I have written. And when this phase of my professional career passes, there are advertising, public relations, news reporting, and many other areas open to me. All, in a manner of speaking, are educational.

I have been involved in education in one way or another all of my life. I guess I've realized my dreams after all.

PAPERBACK REVIEW

The Wave by Morton Rhue.
Dell, 1981. 143 pp. $1.95.

Novelizations of films are sometimes good but often not. This one is a happy exception. Part of its success is due to the talent of the writer. Morton Rhue is a pseudonym for Todd Strasser, the young author whose reputation among librarians, teachers, and young adult readers has expanded rapidly as a result of the vivid writing and memorable stories of Angel Dust Blues and Friends Til the End. Part of its success is due also to the frightening appeal of the story. The event upon which the film was based is by now well-known: a history teacher and his students set up a Nazi-type organization in a California high school in 1969. The need for group identity--including membership cards, personal discipline, and a special salute--allows The Wave to expand throughout the school where it quickly threatens to get out of hand. The story of the original--true--event was told from the point of view of the teacher, Ron Jones (known best as the author of The Acorn People), who began and decisively concluded the experiment. This novelization, closely following the ABC Prime Time television script, focuses on the responses of several different types of students with whom high school readers will easily identify. The most important lesson the event and the book provide is that Facist discipline and hate are not something which was limited to "sick" Germans; it can happen here.

Reviewed by Don Gallo, CCSC.

Workshops For Personal And Professional Growths

Anonymous

No publication about developing one's skills is complete without a list of workshops to attend. The following workshops are recommended on the highest authority: I found them listed on a piece of scratch paper left in my classroom. — Ed.

WORKSHOPS FOR PERSONAL AND PROFESSIONAL GROWTHS

Money Can Make You Rich
Talking Good: How You Can Improve Your Speech and Get a Better Job
I Made $100 in Real Estate
Packaging and Selling Your Child: Parents' Guide to the Porn Market
How to Profit from Your Own Body
Career Opportunities in Iran
Under-Achiever's Guide to Very Small Business Opportunities
Filler Phrases for Thesis Writers
Tax Shelters for the Poor
Looter's Guide to America's Cities

HOME EMPLOYMENT

How To Convert Your Family Room into a Garage
How To Cultivate Viruses in Your Refrigerator
Burglar-Proof Your Home With Concrete
Basic Kitchen Taxidermy
Sinus Drainage at Home
101 Other Uses for Your Vacuum Cleaner
How To Convert a Wheelchair into a Dune Buggy

HEALTH AND FITNESS

Creative Tooth Decay
Exorcism and Acne
Suicide and Your Health
Understanding Nudity
Skate Your Way to Regularity
Tap Dance Your Way to Social Ridicule
Optional Body Functions

SELF IMPROVEMENT

Overcoming Peace of Mind
Guilt without Sex
The Primal Shrug
Ego Gratification Through Violence
Dealing With Post Self Realization Depression
Whine Your Way to Alienation
How To Overcome Self Doubt Through Pretense and Ostentation

Mr. Chips Meets Barbara Cartland: English Teachers And Teen Romance Novels

Dick Abrahamson

Paula Danziger is a popular author of young adult fiction. She has a fantasy. It involves being in a room filled with whipped cream along with Woody Allen and Robert Redford. That's her newest fantasy. Not too many years ago when her first book was published, she shared with NCTE convention goers a fantasy she used to have when she was a junior high school English teacher. She talked about her dream of someday coming to an NCTE convention as a successful writer--that is, on a publisher's expense account. She recalled her teaching days when she pinched her pennies and tried to decide if she could attend the convention at all and if so, given the cost of hotel rooms. how many days could she stay. Having the publishers pick up your convention tab, autographing your latest book, accepting lavish praise from English teachers and some students who have come to see their favorite author is a fantasy that lives in the minds of a good many English teachers.

English teachers are in love with, hold in awe, are curious about, and come to see authors. That's not surprising. Most of us become English teachers because we love literature, and many of us became English teachers because that's what would pay the bills until we wrote our first great American novel. At any rate, in love we are. Our love for writers can be seen in the publicity for the first NCTE Spring Convention. Of course, the brochures are designed to get as many English Teachers to attend the conference as possible. What names are featured? Judith Guest, Eve Merriam, and Jane Katz--authors all. The preliminary program for the International Reading Convention has a two page spread with pictures of featured speakers. On the left are pictures of five experts who will speak on various issues in reading. On the right are pictures of fourteen authors who will be speaking at the convention. Reading teachers obviously share the English teachers' love for authors and probably the Danziger/English fantasy as well. With federal funds being cut for programs like Title I and state governors "discovering" billion dollar budget deficits, reading teachers and English teachers tread water side by side. We share both the same realities and the same fantasies in these tough times.

Dick Abrahamson teaches courses in Literature for Children and Adolescents at the University of Houston. He is the Young Adult Literature Column Editor for English Journal.

I confess I have a fantasy of my own. I picture a banquet hall at an NCTE convention. The room is packed. Lining the sides of the hall are scores of teachers who have come to see and hear their favorite author of teen romances. Of course, there's a TV camera crew working on microphones and correct lighting. The introduction is sensational. We learn that the author is the Barbara Cartland of young adult romances. These romances have outsold all the works of Judy Blume and Paul Zindel combined. "Ladies and gentlemen," says the speaker, "I give you the writer who has hooked more teenagers on reading than anyone else. It is my great privilege to present author Meg Richards." Cheers, the clicking of cameras, the whir of videotape. I walk to the podium. I stand there, thin, in my black turtleneck and the corduroy jacket with the suede patches. The cameras stop. People are stunned. They whisper to each other. There's a quiet shock as the audience realizes that Dick Abrahamson really wrote the Meg Richards novels. After a shock that is akin to discovering that there really never was a Carolyn Keene of Nancy Drew fame or an F. W. Dixon of Hardy Boys fame, the audience is captivated by my witty yet inspiring talk. I win them over. I go on to write more romances under my own name. I show publishers that teenagers really don't judge a book by the sex of the writer. Bo Derek calls to ask if she can star in the film version of my latest book. Dick Cavett and I exchange wirticisms on his television show. I never again pay my own way to an NCTE convention.

Somewhat like the Danziger fantasies, mine is a mixture of previous and current dreams. Like many teachers I know, the me I'd like to be is a thin, witty, articulate, successful author. The romance writer part, I'll admit, is a new twist to an old dream. As those of you who keep up with young adult literature know, teen romance novels are the current publishing trend. At the rate of at least ten per month, publishers are marketing Wildfire, Wishing Star, First Love, and Sweet Dreams romances for what appears to be an eagerly awaiting teenage audience. The latest figures show these books selling in the millions.

At the adult level, romance writers like Janet Dailey make millions, buy word processors, and build their swimming pools with tiles made to look like the covers of their books. I'd love to make millions. I'd love a word processor. I do think a swimming pool tiled with my book covers is, however, a bit ostentatious verging on tacky. She is, nevertheless, the fifth bestselling author in the world.

In my role as young adult book reviewer for English Journal, I am deluged with the new teen romances. With each one I read, I say, "But I could do so much better."

How often English teachers have uttered those words about something they've read. The problem is the next step--writing the piece that is better. There's a big step between saying you could and doing it. Writing a teenage romance novel is the kind of thing an English teacher could do. We know teenagers. We see teen love around us every day at school. We can talk about the poor quality of these books or the blatant sexism, but we could write better ones and change that. We could if we wrote them instead of saying we could.

My problem is that I've mastered the art of how to avoid sitting down and writing my first novel. Please add your own excuses to my list, but I think you'll find that I've collected a rather comprehensive array of reasons for not writing.

1. I once read that Hemingway wrote standing up at a typewriter. He worked from 5 A.M. to 9 A.M. or thereabouts. I have two children ages three and eighteen months. My study is next to their bedrooms. I've reasoned that typing that early would only wake them Further, I haven't been able to find a table with long enough legs. How could I be expected to be a writer?

2. I have learned that several young adult authors (including Danziger) write their manuscripts with those razor point pens. For years I've used a Bic and recently a new Pentel. This razor point information allowed me to justify the paucity of creative writing I've produced during the last ten years. I've been using the wrong tools.

3. I've also studied the issue of paper. I was very pleased when Dick Cavett interviewed Nobel Prize winner Isaac Bashevis Singer. Singer said that he could only write on a certain kind of paper found in several drugstores in New York City. I still get great mileage out of that. How can a person living in Houston get to that New York City drugstore? Without the correct raw materials, how can a person be expected to create?

4. I am thankful for technological advances. There was a recent convention of romance writers in Houston. The talk focused a good deal on the tools of the craft. The common tool was a word processor. The writers talked of how it increased their productivity and made editing so much easier. They also talked about $8,000 price tags. This was the excuse I'd been waiting for. On an educator's salary, and $8,000 typewriter is out of the question. Considering the current state of the economy, this excuse should last me through the decade.

5. One final excuse. Children's author/illustrator Arnold Lobel won the prestigious Caldecott Award for his book Fables. He was initially asked to do the illustrations

for a collection of the traditional tales of Aesop. He struggled but couldn't get the necessary inspiration for the illustration and finally gave up on the project. One cold, winter day in New York, he was running back to his house, slipped on an icy sidewalk, and broke a bone in his ankle. Recuperating in bed with nothing to do, he became bored. To while away the time, he wrote his own fables and illustrated them. That collection became Fables and it won him the Caldecott Award. What a fine excuse for me. It hardly ever gets cold enough in Houston for sidewalks to ice up. I've never broken a bone and probably never will so ...

I hope you find some of what I've written above humorous. Like most humor, however, running underneath this is a river of sadness. I really do want to be a writer, and I think many other English teachers do too. I have a plan. I'd like to share it. If we're successful it'll mean more income for some, allowing us to remain teachers. For others, it might mean a life totally supported by writing.

Money is tight in the publishing world just as it is everywhere else these days. A look at the spring catalogs of most major publishing houses shows fewer new authors and a good deal of reissuing old titles written by authors whose work consistently sells well. What that means to me is that it's risky right now to put the time into a novel length piece of fiction and hope to get it published as a new writer. On the other hand, publishers are looking for manuscripts that involve teenagers falling in love. Scholastic, Bantam, Ace, Avon, Silhouette, and Fawcett are looking for titles. The chances of a new writer breaking in here are greater.

Each one of us has to grapple with the question of why a teen romance and why not the great young adult or adult novel. My answer is, this is a place to start. Chances are better. To say that you haven't got time to write that "stuff" and then not to write anything is another excuse to add to my list. Further, I really do think that the new romances need better writers writing them. I think English teachers can upgrade these books and still tie in to the publishers' needs. Finally, I am reminded of Katherine Paterson who started writing just to see if she could write something that someone else would publish. She went on to win two Newbery Awards. Why can't there be a teen romance of Newbery quality?

What do the publishers want? I'd like to focus on one series of romances, Sweet Dreams, put out by Bantam. The reading level averages grade five. The publishers use the Botel Readability formula. Each chapter tends to run nine to ten pages and the books average 160 pages in length.

There's a good deal of dialogue and attention to the physical appearance of the characters. But, rather than me giving you my formula, read what the editor sends when you write and ask for a tip sheet.

SWEET DREAMS

CLOVERDALE PRESS
133 Fifth Avenue
New York, N.Y. 10003

Dear Writer:

Re: Guidelines for SWEET DREAMS young adult romances:

We're sorry to be sending you a form letter, but it's the most efficient way for us to reply to the numerous queries we receive about the SWEET DREAMS line.

The following are some basic guidelines for SWEET DREAMS. We hesitate to be too specific, since we seek an individual flavor to each book.

Each SWEET DREAMS romance features a heroine who is about sixteen years old--an ordinary, middle-class suburban girl, with a family to match. The romantic interest, a boy of the same age or a little older, should appear early in the story--the sooner the better. The girl should have a warm supportive family, and one or two close friends in whom she confides. The plot is moved by a conflict or conflicts embracing adolescent life--finding one's identity, finding that special boy, choosing between suitors, overcoming shyness or self-doubt, becoming popular, succeeding in sports, and so forth. Variations in the above guidelines are acceptable if integral to the plot.

Characterization is paramount in SWEET DREAMS. It should move the plot, rather than being dictated by it. Character motivation and personal growth are essential to all SWEET DREAM heroines.

Lastly, there should be no profanity, no religious references, and no explicit sex. We endorse hugging and kissing, of course. Where would romance be without them?

If you are interested in writing a SWEET DREAMS

romance, we welcome complete outlines and a sample chapter of your story. Also include any pertinent information about yourself and your writing experience.

Good luck!

Cordially,

Eve Becker
Associate Editor
Cloverdale Press

You will note that Bantam publishes the series, but manuscripts go to Cloverdale Press. Cloverdale is a book packager. Under contract, in this case with Bantam, Cloverdale solicits, accepts, edits, and finally provides Bantam with copy ready edited manuscripts. Bantam then takes over marketing and advertising. Authors are given advances and payment is negotiated and is usually based on royalties as opposed to a flat fee payment to the author. Periodically the editors call a moratorium on accepting manuscripts when they have backlogged enough manuscripts for a year or so. It's worth checking with the publishers to see if they are actively buying before you send off your sample chapter and outline. Some editors will look at your sample even if they are not buying at the moment. Others will simply return your work without a look.

For those of you who would rather pursue a YA book that centers on ghosts, vampires, and e.s.p., Twilight books (a Dell imprint) are planning a series of occult stories. Here's what the editor says about that series.

TWILIGHT

Dear Writer:

Re: Guidelines for TWILIGHT young adult occult stories.

We're sorry to be sending you a form letter, but it's the most efficient way for us to reply to the numerous queries we receive about the TWILIGHT line.

The following are some basic guidelines for TWILIGHT We hesitate to be too specific, since we seek an individual flavor to each book.

Each TWILIGHT features a teenage boy or girl, with whom the average teen reader can identify and sympathize. The characterizations should be strong and fully developed. The setting is carefully detailed to provide a realistic young adult backdrop, as the familiar becomes terrifying.

The story transcends the ordinary through an occult element embedded in a well-defined plot. These are tales of nameless evil--ghosts, vampires, nightmares, monsters; strange power--e.s.p., second sight, potions; and extraordinary phenomena--reincarnation, telekinesis, alien infiltration. Good scary stories.

If the writer so chooses, there can be a romantic element in the story, linked to but never overshadowing the occult aspect.

There must be no explicit sex, no profanity, and no religious references. The evil force cannot be the devil. Evil should not triumph. It can, however, simply lose for the day. Or it can be vanquished.

Manuscripts should be approximately 50,000 words.

If you are interested in writing a TWILIGHT occult story, we welcome complete outlines and a sample chapter of your novel. Also include any pertinent information about yourself and your writing experience.

Good luck!

Cordially,

Eve Becker
Associate Editor
Cloverdale Press

There you have it. The publishers are looking. The guidelines are here. The investment is an outline and a chapter, not a whole book. Times are tight for English teachers and, writing books supplies added income and

fulfills a fantasy many of us share. To be an author we've got to write. Many of us need to replace the fantasy with the discipline. I do.

In closing I'd like you to know that I've just been to see Hepburn and Fonda in On Golden Pond. I'm taking the family to Maine this summer. We're going to rent a cottage. I've got the tip sheet and a typewriter. If you see a Meg Richards title in your bookstore, please buy it. You'll be invited to Houston. I'd like to show you my word processor. By the way, bring your bathing suit. You won't believe my swimming pool!

PAPERBACK REVIEW

The Masquerade by Susan Shreve.
Dell, 1981. 192 pp. $1.95.

When Edward Walker, a well-to-do lawyer, is charged with embezzlement, his family is devastated. The Masquerade tells how his wife and children attempt to deal with his arrest, imprisonment, and trial. Edward's insecure wife, unable to cope, suffers a breakdown and leaves the care of the family to her teenage daughter Rebecca. Rebecca, convinced of her father's innocence, becomes the sole defender of the family reputation. Her older brother, Eric, doubts his father's innocence from the start, as does Sarah, the middle daughter. Because Rebecca stands alone in her unwavering support for her father, tensions and conflicts surface in her relationships with her siblings. Even though Eric and Sarah suspect their father's guilt, they, like Rebecca, wear masks or normalcy forthe stuffy, critical citizens of the town. Ironically, it is Eric and Sarah who are first to forgive their father when he makes a surprise admission of guilt during his trial. Rebecca, however, feels betrayed and refuses to even visit her father in prison. Eventually, she comes to the painful realization that she, too, must forgive him. The Masquerade is a realistic and highly readable account of a family in turmoil; however, it is not for every adolescent. It is more suitable for mature readers who will find the story both honest and believable.

Reviewed by Richard Gray, Kosciuszko Junior High School, Enfield, CT.

Subsidizing English Programs: A Proposal

Karen A. Jambeck

English teachers have seldom enjoyed sufficient funds for instructional programs. And recently, despite shrinking financial support, they have been called on to build new programs in response to the public's demand for improved instruction, particularly in the area of writing. To resolve this dilemma, English instructors not only must come up with effective classroom strategies, but they also have to come up with funds to support those strategies. Apart from the school budget, the primary source of financial support for classroom instruction, curriculum development, and professional staff development remains the grant.

Although many funding agencies, both public and private, have undergone budgetary cutbacks, support for educational projects is still available. High school English teachers, either individually or in cooperation with colleagues or school administrators, may propose projects to a number of granting agencies.

In order to offer the most current information on grants, I have spoken with representatives of several state and national organizations. One thing is clear: Everything is in flux. Many grant-conferring agencies cannot provide specific funding information until the summer or fall of this year. However, the prevailing opinion is that agencies that have survived thus far will continue to be able to fund worthy projects.

The following list of granting agencies is by no means exhaustive; it is intended simply to highlight the organizations that have traditionally supported projects in secondary education.

1. U.S. Department of Education

   Assistant Secretary
   Office of Elementary and Secondary Education
   Federal Office Building #6
   Room 2189
   Washington, DC 20202

Karen Jambeck, Assistant Professor and Coordinator of the Writing Program at the University of Connecticut, has written, directed, and coordinated several grants supporting projects on the teaching of writing.

2. National Institute of Education

Office of Public Affairs
National Institute of Education
1200 19th Street N.W.
Washington, DC 20208

NIE primarily supports education research projects.

3. National Endowment for the Humanities

Public Affairs Office
Mail Stop 351
National Endowment for the Humanities
806 15th Street N.W.
Washington, DC 20506

The National Endowment for the Humanities' Division of Education Programs/Elementary and Secondary Education provides grants for the purpose of developing and applying "improved approaches to the teaching of literature, languages, and the other humanities." Eligible humanities projects are those that cultivate reading with understanding, clear and expressive writing, critical thinking, aesthetic appreciation, sensitivity to values, sense of history, use of languages, and cultural awareness.

NEH also supports "Extended Teacher Institutes" in which elementary and secondary school teachers work with scholars and experts from colleges and universities to develop humanities curricula and successful teaching practices. Teachers who participate in these institutes normally receive a stipend to help defray transportation and living expenses. William J. Bennett, newly appointed Chairman of NEH, has recently called for the creation of more summer seminars for high school teachers. If approved by the National Council for the Humanities, this program promises to offer attractive new opportunities for professional development for teachers.

Among the most successful NEH-sponsored summer institutes, the original Bay Area Writing Project has grown into a federation of regional sites, known as the National Writing Project. One of the newest affiliates of the NWP, the Connecticut Writing Project, will offer a summer institute for experienced writing teachers from June 28 through July 23, 1982, at the University of Connecticut.

Contact: The Connecticut Writing Project
English Department, U-25
University of Connecticut
Storrs, CT 06268
Phone: 486-2141

Another NEH-sponsored Institute open to English teachers, "Writing in the Humanities," will be held at Beaver College from June 27 to July 30, 1982.

Contact: Dr. Elaine Maimon
Director
NEH Dissemination Project for Writing in the Humanities
Beaver College
Glenside, PA 19038
Phone: (215) 884-3500, Ext. 320

4. National Council of Teachers of English Research Foundation

111 Kenyon Road
Urbana, IL 61801

The NCTE Foundation offers grants under $5,000 for projects that emphasize materials, methods, and curriculum in English.

5. The Connecticut State Department of Education

The Department of Education has funded educational projectsthrough a number of granting mechanisms.

Mini-grants (under $5,000) for Professional Development.

Contact: Dr. Thomas Lovia Brown, Consultant
Professional Development Programs
Connecticut State Department of Education
Box 2219
Hartford, CT 06115
Phone: 566-4122

Teachers' Center Network Mini-grants.

Contact: Dr. Bena Kallick
Fairfield Teachers' Center
224 Meadow Brook Road
Fairfield, CT 06430
Phone: 255-9714

Mini-grants to promote cooperation between school libraries and public libraries.

Contact: Local School Library Media Specialist

6. Connecticut Humanities Council

Ronald A. Wells
Executive Director
Connecticut Humanities Council
195 Church Street
Wesleyan Station
Middletown, CT 06457

The CHC has an Education Program to fund projects that foster the "understanding and appreciation of the humanities among young people both in schools and in their communities." Examples of fundable projects include summer seminars in which teachers research and develop bibliography and curricula, interpretive exhibits, symposia, slide-tape presentations, video-tapes, and programs in which humanities scholars serve as consultants in elementary or secondary schools.

To supplement this list of funding agencies, teachers should consult the following reference works. Virginia White's Grants: How to Find Out About Them and What To Do Next offers many useful suggestions, although some addresses are now out of date. The Foundation Directory and the Annual Register of Grants contain extensive lists of grant-making organizations. Grant seekers can also obtain names of funding agencies from institutional grant offices. In addition, announcements of recent grants in the news media can provide important leads.

Clearly, identifying the broadest range of possible grantors increases the likelihood of securing a grant. Although an applicant may be fortunate to obtain sufficient funding from a single organization, a more realistic approach consists of piecing together funds from multiple sources.

Each grant-conferring organization provides application forms or guidelines that serve as a kind of heuristic for writing the proposal. Nevertheless, most successful grantsmen and women carefully review their own proposals with the following questions in mind:

NEED: Do you document the need for the proposed project?

PLAN: Have you stated clear measurable objectives that will help to solve the problem you have defined?

Have you substantiated the effectiveness of the methods you propose to achieve your objectives?

Does the proposal present a clear plan for determining the effectiveness of the project, and does it include objective as well as subjective evaluation procedures?

CREDIBILITY: Can the project activities be accomplished in the allotted time?

Do the project participants have the experience and the credentials to achieve what the proposal promises?

Are the institutional facilities adequate?

Is the budget realistic, and is each projected expenditure explained?

CONTINUITY: Do you demonstrate plans for continuing the program when the grant runs out?

FORM: Is the proposal unified, logical, and written in clear, concise and understandable language that is free of jargon?

In spite of shrinking budgets, high school teachers with well-conceived projects can find financial assistance. Imaginative and energetic fund seekers get grants.

Who steals my purse steals trash
For I am paid but a teacher's wage.
Anna Corona

PAPERBACK REVIEW

Taking Terri Mueller by Norma Fox Mazer.
Avon Flare, 1981. 189 pp. $2.25.

Remembering her happy, nomadic existence with her father was easy for thirteen-year-old Terri Mueller, but no matter how hard she tried she could not remember her dead mother. Her father gave her brief, unsatisfactory answers to her questions. Finally, discovering that her mother is not dead, that her parents were divorced, and that her father had kidnapped her, Terri, torn between both parents, struggles to understand her father and to learn more about her mother. In recounting Terri's tale, Norma Fox Mazer has told the story of an estimated 25,000 children who are stolen from their mother each year as an aftermath of a divorce. Although the novel describes the feelings of fear, frustration, and futility of Terri and her family with veracity, it lacks vitality. Worse, the conclusion fails. Terri may very well have made the choice she did, and she--because of her unusual background--may be more empathic and mature than most thirteen-year-old girls, but there is very little evidence throughout the book that would indicate it. Despite this weakness, Taking Terri Mueller deals with a timely topic that should interest the adolescent reader who wishes to learn how to cope with another unhappy element of the world in which he or she has been placed.

Reviewed by Ann M. Keating, Bristol Central High School, Bristol, CT.

Magazine Writing: Try Again, Try Again

Jack McGarvey

A few months ago, I sent off a piece to an editor of a big family magazine. He sent it back a month later with a scrawly handwritten note. "This is quite-a-nice piece," he wrote. But he wouldn't be buying it, he went on, because "I want to use only known writers for the space where this would go."

That seemed to me a terrible irony. How, I wondered, could I become "known" if he kept my "quite-a-nice piece" out of his magazine? I wanted to dash off my own scrawly note to ask him that, but I resisted the urge. Instead, I waited for his next issue. In it was a piece by James Michener about the joys of being a grandfather. I knew then what he meant.

So, I pulled my well-thumbed copy of Writer's Market off the shelf, found three other family magazines, and wrote letters of inquiry. "Try again, try again," I chanted as I dropped them in the mail chute, startling a short woman at the stamp window. "It is more than 'quite-a-nice' piece," I continued, casting a determined smile at her. She glared at me and snapped her change purse shut.

This is not an encouraging way to begin an article on how to make money by writing for magazines. But it is reality, a reality that is filled with discouragement, painful and outrageous rejection, and a nagging feeling that all those folks who are complaining that our schools aren't producing students who can write are playing a nasty joke on us. The competition in magazine writing is fierce, and you might as well know it at the start. But you can make money at it if you have perserverance and self confidence tinged with a little arrogance.

If you're still with me, getting started as a writer of magazine articles isn't all that hard. First, do an inventory of your interests. Fundamental, as we keep telling our students, to good writing is that writers only write well then they write about what interests them. If you love camping, write about it. If you love to tinker with sophisticated stereo equipment, write about it. If you know more about needlework than anyone else in the faculty lounge, write about it. If you know more about teenagers than Dr. Joyce Brothers, write about it. If you

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Jack McGarvey is a teaching administrator in the Westport Public Schools. He writes frequently and has published many articles in national magazines. He is a former editor of CEJ.

are a ham radio operator, write about the time you called your Dominican friend just before the hurricane hit.

Next, go to your public library and ask for Writer's Market. This book, published by the editors of Writer's Digest (which is also worth a look), is an encyclopedia of thousands of periodicals published in the U.S. and Canada. With your list of interests at hand, look for magazines where you will market your work. Ask the lad to descend into the library basement and fetch you armfuls of Camping Journal, Elementary Electronics, Needlework and Crafts, or Parents'. You'll need a big library to accommodate more esoteric interests, but if your local library doesn't have Ham Radio Magazine, you can get a copy from the publisher upon request. Writer's Market has all the details.

Now, read the magazines--several issues. Carefully. Think as you read, I could have written that! You are on your way if you feel good, very good, about this. But there is much hard work ahead.

Analyze the articles' structure, an easy job for an English teacher. You won't be surprised to learn that it's the same structure you try to teach your sophomore composition class: strong central idea--usually with an "angle"; good "grabber" at the beginning; lots of pithy supporting detail; and a summary, usually done as a series of points to remember. There is nothing mysterious about the structure of most magazine articles.

Notice, too, the language used. In the better magazines, it is simple, shunning heavy vocabulary. Actually, most articles in the slicks are very well written. (If you have trouble swallowing that, stick to poetry or short stories. Writer's Market can help there, too. You can find listings for Graffitti, Antioch Review, and The American Scholar. You can, of course, forget about making money as these magazines pay in copies.) Look hard at the sentence structure: there are more of the short ones than long, complex-compound ones.

Once you've analyzed the magazines for which you will write, start writing. There is not much I can say about this stage; either you will have something to say or you will not. You'll have to struggle with that all by yourself. But I can offer little bits of advice. You will face flat periods or so-called writer's block. As a cure, I suggest keeping several pieces going. When you feel blocked with one, move on to another. But whatever you do, don't fret, because flat periods are often fallow periods when some of the best composing is occurring. Don't worry about it; if your idea is a good one, it will find its way onto paper. I also suggest that you don't share your writing

with anyone. You may be tempted to ask a spouse or a fellow English teacher for some help, but be warned: Invariably, these well-intentioned critics will pick out the silliest error you've made and make it a major issue. So keep your work to yourself. Finally, don't be fearful of letting your person come through. Strong writing, with quite a bit of the author shining through, sells.

Write your rough draft and set it aside for a couple of days. Come back to it with a pair of scissors. Read it through for organization first, and as you do, I'll wager that you'll want to cut out and move the paragraphs around. I do a paste-up after a rough draft at least 8 out of 10 times, and other writers I know do the same. Look for strong, orderly narrative with, as we teachers say, "flow." It's rare that that appears in the first draft.

Do another 6 or 7 drafts, working it to the point where it reads like the articles you read. Eventually, you'll arrive at the feeling that you have an article ready to market. Type up a final manuscript. Be immaculate. Make no errors. Make it visually attractive. Show enormous respect for your work.

Now you're ready to sell your article. Some magazines will take copy without a letter of inquiry. Others will read nothing they haven't asked for: you must send a letter first. Some allow multiple submissions, which means that they don't care if you send it to two or three other magazines at the same time. Some require an SASE (self-addressed-stamped envelope) with the letter of inquiry. Virtually all require returned postage clipped--not stuck--to an addressed, return envelope. They all do things a bit differently. Consult Writer's Market and follow the directions exactly.

If you must write a letter of inquiry, keep in mind that you are selling; you must give the editor an uncontrollable urge to read your piece. This is no small task. But don't sound modest and self-effacing. Make your letter confident, matter-of-fact, and with a touch of breeziness. Don't, don't, don't include gratuitous comments about how much you just love the editor's magazine. Also, a good letter of inquiry is brief--no more than one tight page. It should include a summary of what the article is about. It will be judged for its style, too, so take time with it.

Take the inquiry letter to the post office, preferably on a rainy Sunday evening, and feel good and romantic about all that you've accomplished. Insert it lovingly into the mail drop and cross your fingers. Wait a reasonable time for a reply, usually 4 to 6 weeks. If you hear nothing after this time, don't expect the worst. (McCall's gets

2,000 manuscripts a month and has stables of readers.) Send another brief letter, an informal, pleasant one, asking the editor if he is still interested in the piece you described in your letter on such-and-such a date. This almost always prompts a response, usually in a week or two. Some editors will actually apologize for keeping you waiting. Be forgiving; editors are busy people with all those luncheons to attend.

If you get a call for your manuscript, rejoice. Unless you've really done a poor job of writing it, 9 out of 10 times, you've sold it.

When this news comes--and the feeling is terrific--you'll get a contract with legal language you may not understand. Writer's Market has an excellent section which explains it. For example, the editor may want to buy "All Rights." This may sound fine, but it isn't necessarily so. What it means is that if the article is bought for reprinting elsewhere, the editor and his company get all the money; you get nothing. The best deal is "First Serial Rights," which means that they buy the first printing only and you retain the reprint rights. If Reader's Digest comes along and wants to snap up your article, you get the $3,500 all to yourself. Obviously, this is very fair to the writer, but I wouldn't haggle too much. Don't haggle over price, either. I tried that with Parents' once. And lost. The unsold manuscript is still lying in my file cabinet.

If you get a rejection, don't take it personally. There are dozens of reasons articles are rejected, ranging from an editor's suffering from indigestion to topic duplication. A very few editors will tell you why it's not been bought. Most don't. They send only a printed rejection slip, politely worded, to be sure. But it will sting, believe me. Suffer for a few minutes, think of your manuscript as a damn good commodity, dip into Writer's Market again, and start the whole process all over. Sometimes it takes a year to sell an article, which is another good reason to work on several at a time.

Obviously, what I have presented in this piece will not make many of you submit your resignations to start a career as an articles writer tomorrow. But the more you try and the more you write, the less formidable the challenge becomes. In a couple of years, you might even reach the stage where you'll say no, as I did to a magazine that just recently wanted to buy the piece I mentioned at the beginning of this. The editor wanted to buy all rights. I said no thanks and offered first serial rights. She said no thanks. "I'll try somewhere else, then, thank you very much," I said. There is a chance my "quite-a-nice" editor

might just want to buy it as a reprint. It is more than "quite-a-nice piece"; it will be published. On my terms.

As I said, a tinge of arrogance doesn't hurt.

PAPERBACK REVIEW

Maudie and Me and the Dirty Book by Betty Miles
Avon Camelot, 1981. 144 pp. $1.95.

If you found Uriah Heep a sympathetic character, then you'll love the heroine of this book. Kate's insistent humility will certainly give a few readers "a pain." Couple this with relentlessly cheerful and understanding adults. Add about five happy periodic denouements--shy girl gains confidence; school outcast is (quickly) accepted by the group; brother gets his girlfriend back; little children instantly adore the "big kids" who read to them. What have you got? A potentially exciting story that soon fizzles. Twelve-year-old Kate Harris unwittingly starts a "scandal" when a group of small children ask her about sexual intercourse during a reading session. The Town talks. The Council votes. Finis. The author, unfortunately, leaves out any action for the central one-hundred pages. It all occurs off-stage (in a newspaper column; in vague school rumors). The only drama comes at the very end when the town council approves of Kate's actions, but even then the deck has already been stacked in her favor: everyone in town clearly loves Kate. The story fails in three ways. The main character is a "wash-out." There are no confrontations, but many possibilities. And what pre-teen really cares so much about book-censorship? In this book there seem to be no dangers when the idea comes up. Kids should like the first third of this book, but be prepared to hear them remark, "Oh, it was all right," when asked to rate it.

Reviewed by John Barnes, Turn of River Middle School,
Stamford, CT.